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CURRENT BIOGRAPHY YEARBOOK

1967

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1967

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PREFACE

The aim of CURRENT BIOGRAPHY YEARBOOK 1967, like that of the preceding volumes in this series of annual dictionaries of contemporary biography, is to provide the reference librarian, the student, or any researcher with brief, objective, accurate, and well-documented biographical articles about living leaders in all fields of human accomplishment the world over.

CURRENT BIOGRAPHY YEARBOOK 1967 carries on the policy of including new and updated biographical sketches that supersede earlier, outdated articles. Sketches have been made as accurate and objective as possible through careful researching by CURRENT BIOGRAPHY writers in newspapers, magazines, authoritative reference books, and news releases of both government and private agencies. Immediately after they are published in the eleven monthly issues, articles are submitted to biographees to give them an opportunity to suggest corrections in time for CURRENT BIOGRAPHY YEARBOOK. To take account of major changes in the careers of biographees, sketches have also been revised before they are included in the yearbook. With the exception of occasional interviews, the questionnaire filled out by the biographee remains the main source of direct information.

In the back of the volume under *Organizations* can be found the names of men and women who head organizations. Persons who are not professional authors but who have written books are listed under *Nonfiction* or *Literature* in addition to their vocational fields. The annual bestowal of Nobel Prizes and other significant awards has added articles about their winners to the volume.

The pages immediately following contain: *Explanations; Key to Reference Abbreviations; Key to Pronunciation;* and *Key to Abbreviations.* The indexes at the end of the volume are *Biographical References; Periodicals and Newspapers Consulted; Classification by Profession;* and *Cumulated Index,* 1961-1967. The 1940-1950 index can be found in the 1950 yearbook, and the 1951-1960 index, in the 1960 yearbook. A *Necrology* of persons whose biographies have appeared in previous volumes can be found at the back of the book.

For their assistance in preparing CURRENT BIOGRAPHY YEARBOOK 1967 I should again like to thank the associate editors.

Charles Moritz

Explanations

Authorities for biographees' full names, with some exceptions, are the bibliographical publications of The Wilson Company. When a biographee prefers a certain name form, that is indicated in the heading of the article: for example, Niemöller, (Friedrich Gustav Emil) Martin means that he is usually referred to as Martin Niemöller. When a professional name is used in the heading, as for example, Anne Bancroft, the real name (in this case Annemarie Italiano) appears in the article itself.

The heading of each article includes the pronunciation of the name if it is unusual, date of birth (if obtainable), and occupation. The article is supplemented by a list of references to sources of biographical information, in two alphabets: (1) newspapers and periodicals and (2) books. (See the section *Biographical References*, found in the rear of this volume.)

Key to Reference Abbreviations

References to newspapers and periodicals are listed in abbreviated form; for example, "Sat Eve Post 217:14 S 30 '44 por" means *Saturday Evening Post*, volume 217, page 14, September 30, 1944, with portrait. (For full names, see the section *Periodicals and Newspapers Consulted*, found in the rear of this volume.)

January—Ja
February—F
March—Mr
April—Ap
May—My
June—Je

July—Jl
August—Ag
September—S
October—O
November—N
December—D

Journal—J
Magazine—Mag
Monthly—Mo
Weekly—W
Portrait—por
Review—R

Key to Pronunciation

ā	āle
â	câre
a	add
ä	ärm
ē	ēve
e	end
g	go
ī	īce
i	ill
K	German ch as in *ich* (IK)
N	Not pronounced, but indicates the nasal tone of the preceding vowel, as in the French *bon* (bôN).
ō	ōld
ô	ôrb
o	odd
oi	oil
o͞o	o͞oze
o͝o	fo͝ot
ou	out
th	*then*
th	thin
ū	cūbe
û	ûrn; French eu, as in *jeu* (zhû), German ö, oe, as in *schön* (shûn), *Goethe* (gû'te)
u	tub
ü	Pronounced approximately as ē, with rounded lips: French u, as in *menu* (mē-nü); German ü, as in *grün*
ə	the schwa, an unstressed vowel representing the sound that is spelled a as in sofa e as in fitted i as in edible o as in melon u as in circus
zh	azure
′	= main accent
″	= secondary accent

KEY TO ABBREVIATIONS

AAAA	Amateur Athletic Association of America
A.A.U.	Amateur Athletic Union
ABA	American Bar Association
ABC	American Broadcasting Company
A.C.L.U.	American Civil Liberties Union
ADA	Americans for Democratic Action
AEC	Atomic Energy Commission
AEF	American Expeditionary Force
AFL	American Federation of Labor
AFL-CIO	American Federation of Labor and Congress of Industrial Organizations
ALA	American Library Association
AMA	American Medical Association
A.P.	Associated Press
ASCAP	American Society of Composers, Authors and Publishers
ASNE	American Society of Newspaper Editors
B.A.	Bachelor of Arts
BBC	British Broadcasting Corporation
B.D.	Bachelor of Divinity
B.L.S.	Bachelor of Library Science
B.S.	Bachelor of Science
CAA	Civil Aeronautics Administration
CAB	Civil Aeronautics Board
C.B.	Companion of the Bath
C.B.E.	Commander of (the Order of) the British Empire
CBS	Columbia Broadcasting System
C.E.	Civil Engineer
CEA	Council of Economic Advisers
C.E.D.	Committee for Economic Development
CENTO	Central Treaty Organization
CIA	Central Intelligence Agency
CIO	Congress of Industrial Organizations
C.M.G.	Companion of (the Order of) St. Michael and St. George
Com.	Commodore
CORE	Congress of Racial Equality
D.A.R.	Daughters of the American Revolution
D.C.L.	Doctor of Civil Law
D.D.	Doctor of Divinity
D.Eng.	Doctor of Engineering
DEW	Distant Early Warning Line
D.F.C.	Distinguished Flying Cross
D.J.	Doctor of Jurisprudence
D.Lit.	Doctor of Literature
D.Mus.	Doctor of Music
DP	Displaced Person
D.Pol.Sc.	Doctor of Political Science
D.Sc.	Doctor of Science
D.S.C.	Distinguished Service Cross
D.S.M.	Distinguished Service Medal
D.S.O.	Distinguished Service Order
ECA	Economic Cooperation Administration
ECOSOC	Economic and Social Council
EDC	European Defense Community
ERP	European Recovery Program
ESA	Economic Stabilization Administration
FAO	Food and Agriculture Organization
FBI	Federal Bureau of Investigation
FCC	Federal Communications Commission
FEPC	Fair Employment Practice Committee
FHA	Federal Housing Administration
FOA	Foreign Operations Administration
FPC	Federal Power Commission
FSA	Federal Security Agency
FTC	Federal Trade Commission
GATT	General Agreement on Tariffs and Trade
G.B.E.	Knight or Dame, Grand Cross Order of the British Empire
G.C.B.	Knight Grand Cross of the Bath
G.O.P.	Grand Old Party
H.M.	His Majesty; Her Majesty
ICA	International Cooperation Administration
ICBM	Intercontinental Ballistic Missile
ICC	Interstate Commerce Commission
I.C.F.T.U.	International Confederation of Free Trade Unions
IGY	International Geophysical Year
I.L.A.	International Longshoremen's Association
I.L.G.W.U.	International Ladies' Garment Workers' Union
I.L.O.	International Labor Organization
INS	International News Service
IRO	International Refugee Organization
J.D.	Doctor of Jurisprudence
K.B.E.	Knight of (the Order of) the British Empire
K.C.	King's Counsel
K.C.B.	Knight Commander of the Bath
L.H.D.	Doctor of Humanities
Litt.D.	Doctor of Letters
LL.B.	Bachelor of Laws
LL.D.	Doctor of Laws
M.A.	Master of Arts
M.B.A.	Master of Business Administration
MBS	Mutual Broadcasting System
M.C.E.	Master of Civil Engineering
M.D.	Doctor of Medicine
M.E.	Master of Engineering
METO	Middle East Treaty Organization
MGM	Metro-Goldwyn-Mayer
M.Lit.	Master of Literature
M.P.	Member of Parliament
M.P.P.D.A.	Motion Picture Producers and Distributors of America
MRP	Mouvement Républicain Populaire

MSA	Mutual Security Agency
M.Sc.	Master of Science
Msgr.	Monsignor, Monseigneur
NAACP	National Association for the Advancement of Colored People
NAB	National Association of Broadcasters
NAM	National Association of Manufacturers
NASA	National Aeronautics and Space Administration
NATO	North Atlantic Treaty Organization
NBC	National Broadcasting Company
NEA	National Education Association
NLRB	National Labor Relations Board
N.M.U.	National Maritime Union
NRA	National Recovery Administration
NRPB	National Resources Planning Board
NYA	National Youth Administration
O.A.S.	Organization of American States
O.B.E.	Officer of (the Order of) the British Empire
OCD	Office of Civilian Defense
OEEC	Organization for European Economic Cooperation
OPA	Office of Price Administration
OPM	Office of Production Management
OWI	Office of War Information
P.E.N.	Poets, Playwrights, Editors, Essayists and Novelists (International Association)
Ph.B.	Bachelor of Philosophy
Ph.D.	Doctor of Philosophy
PWA	Public Works Administration
Q.C.	Queen's Counsel
RAF	Royal Air Force
RCA	Radio Corporation of America
REA	Rural Electrification Administration
RFC	Reconstruction Finance Corporation
RKO	Radio-Keith-Orpheum
ROTC	Reserve Officers' Training Corps
SAC	Strategic Air Command
SCAP	Supreme Command for the Allied Powers
SEATO	Southeast Asia Treaty Organization
SEC	Securities and Exchange Commission
SHAEF	Supreme Headquarters, Allied Expeditionary Force
SHAPE	Supreme Headquarters, Allied Powers Europe
S.J.D.	Doctor of Juridical Science
SLA	Special Libraries Association
S.T.B.	Bachelor of Sacred Theology
S.T.D.	Doctor of Sacred Theology
TVA	Tennessee Valley Authority
T.W.U.A.	Textile Workers Union of America
UAR	United Arab Republic
U.A.W.	United Automobile, Aircraft, and Agricultural Implement Workers of America
UMT	Universal Military Training
U.M.W.A.	United Mine Workers of America
U.N.	United Nations
UNESCO	United Nations Educational, Scientific, and Cultural Organization
UNICEF	United Nations Children's Fund
UNRRA	United Nations Relief and Rehabilitation Administration
U.P.I.	United Press and International News Service
USO	United Service Organizations
U.S.S.R.	Union of Soviet Socialist Republics
U.S.W.A.	United Steel Workers of America
VA	Veterans Administration
V.F.W.	Veterans of Foreign Wars
W.F.T.U.	World Federation of Trade Unions
WHO	World Health Organization
WMC	War Manpower Commission
WPA	Work Projects Administration
WPB	War Production Board
YMCA	Young Men's Christian Association
YMHA	Young Men's Hebrew Association
YWCA	Young Women's Christian Association

CURRENT BIOGRAPHY YEARBOOK

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AGNON, S(HMUEL) Y(OSEF HALEVI)

July 17, 1888- Israeli author
Address: h. Talpiot, Jerusalem, Israel

The foremost living author writing in Hebrew, the Israeli novelist and short-story writer Shmuel Yosef Agnon was named co-recipient of the 1966 Nobel Prize in Literature along with the German-born poet and dramatist Nelly Sachs. In announcing the award, the Swedish Academy cited Agnon's "profoundly characteristic narrative art with motifs from the life of the Jewish people." A writer for more than six decades, Agnon has produced stories and novels that encompass virtually the entire range of Jewish history and culture, leading Edmund Wilson to refer to him as "a true representative of that great line of Jewish writers that begins with the authors of Genesis." His colorful descriptions of life in the Jewish communities of his native Poland and in the land of Israel often cross over the frontier that separates reality from fantasy. Agnon's works in English translation include the books *The Bridal Canopy* (1937), *In the Heart of the Seas* (1948), *Days of Awe* (1948), and *Two Tales* (1966).

Shmuel Yosef Halevi Agnon, whose family name was originally Czaczkes (he adopted the pen name Agnon in 1909), was born on July 17, 1888 in Buczacz, a small town in Galicia, an area of Poland then part of the Austro-Hungarian Empire. He was the oldest of the five children of Shalom Mordecai and Esther (Farb-Hacohen) Czaczkes. His father, a Talmudic scholar of Hasidic background, was qualified to practise as a rabbi but made his living in the fur trade, and his mother was steeped in literature. An important influence on him during his childhood was his maternal grandfather, Yehuda Farb, a merchant with considerable learning. Agnon obtained his early education in the traditional *Heder* and during his early teens he briefly attended the Baron Hirsch school. He was also privately instructed in the Talmud and its commentaries by his father and by the local rabbi, and he spent many hours in independent study in the *Beth Hamidrash*, or house of learning, reading the works of ancient and medieval Jewish sages and the lore of the Hasidim. Agnon also became acquainted with modern Hebrew literature, which had been experiencing a renaissance during the nineteenth century, and he acquired a knowledge of the literature of Europe, particularly of Germany and Scandinavia. As an adolescent, Agnon became active in the Zionist movement, which aimed at the establishment of a Jewish homeland in Palestine.

S. Y. AGNON

In 1903, when Agnon was fifteen, he had his first poems—some written in Hebrew and others in his native language, Yiddish—published in local Jewish periodicals. During the next few years he wrote poems and stories for newspapers, periodicals, and yearbooks. At the age of eighteen he left his home community and moved to Lvov to work on a Hebrew newspaper. In 1908 he embarked for Palestine by way of Vienna, and settled in the city of Jaffa, where he became first secretary of the Jewish court. He also served as secretary of the Jewish Community Council and of the Hibbat Zion (Love of Zion) committee, which maintained contacts between the Jews of Palestine and other parts of the world. In 1910 he moved to Jerusalem, where he wrote, studied Jewish communities, and did research in libraries.

Unlike the literature of the Hebrew revival of the nineteenth century, which centered around general European culture, Agnon's writings remained Jewish in spirit. As Menachem Ribalow noted in his book *The Flowering of Modern Hebrew Literature* (Twayne, 1959): "Agnon . . . began a counterrevolution. He reversed the trend from Europe homeward again, from alien ways back to the native road. . . . He brought no theories or arguments with him. . . . His novelty lay in his old-fashionedness. His uniqueness consisted in his return to the old sources, to the folk-character and its traits of simplicity and sincerity, purity and piety. . . . His entry on the scene of Hebrew literature was an event of major importance." Agnon's early works of fiction, generally dealing with life in Eastern European Jewish communities, were described by Reuben Wallenrod in *The Literature of Modern Israel* (Abelard-Schuman, 1956) as "stories of quiet joy, in which reality becomes a dream, and the dream becomes real."

With the publication of his short novel *Agunot* (Forsaken Wives, 1909), from which he derived his pen name, Agnon began to be recognized as a writer. A folk tale with overtones of fantasy, *Agunot* blends religion and earthly love. His next important work, *Ve-Haya ha-Akov le-Mishor* (And the Crooked Shall Be Made Straight, 1912), traces the economic, moral, and physical decline of an individual within a small-town Jewish setting.

In 1912 Agnon left Palestine for Berlin, where he continued his literary studies and made his living by lecturing on Hebrew literature, by serving as a research assistant to scholars, and by giving private lessons in Hebrew. (Among his students were members of the family of Walter Rathenau, who became one of the leading statesmen of the Weimar Republic.) In Berlin he collaborated with Martin Buber in collecting stories of the Hasidim and in founding the journal *Der Jude*. With Ahron Eliasberg, Agnon was co-publisher of *Das Buch von den polnischen Juden* (The Book of the Polish Jews, 1916), a collection of folklore. Unable to return to Palestine after the outbreak of World War I, Agnon remained in Germany for more than a decade, first in Berlin, and later in Bad Homburg.

Agnon's long association with the Schocken publishing interests dates back to 1914, when he met and made friends with Salman Schocken, a German-Jewish businessman, who was impressed with his writings. Although Schocken tried to find a publisher for Agnon's work as early as 1916, he did not succeed because there was little demand for Hebrew books in Germany at the time. (For a number of years, Schocken gave Agnon a stipend to enable him to devote his full time to his writings, and in 1928 he decided to establish his own publishing house in Berlin with the primary purpose of publishing Agnon's works.)

Meanwhile, Agnon had managed to get some of his stories and short novels into print through Jüdischer Verlag, a Jewish publishing firm in Berlin. His works of that period include *Agadat ha-Sofer* (Legend of the Scribe, 1919); *Giv'at ha-Hol* (The Sandy Hill, 1919), a story of life in modern Palestine; *Maase Rabi Gadiel ha-Tinok* (Story of Rabbi Gadiel, the Infant, 1920); *Mehamat ha-Metzik* (The Oppressor, 1921); *Al Kapot ha-Man'ul* (Upon the Handles of the Bar, 1922), a collection of love stories; *Be-Sod Yesharim* (Council of the Honest, 1923); *Maase ha-Ez* (Story of the Goat, 1924), an allegorical tale of the quest for the Holy Land; *Polin* (Poland, 1925), a cycle of nostalgic stories set in Polish-Jewish communities; and *Ha-Niddah* (The Outcast, 1926), a story of a conflict between Hasidim and their opponents.

In 1924 Agnon returned to Jerusalem, and in 1927 he moved to the Talpiot section of the city, where he built his own house after his home had been pillaged in the Arab riots of 1929. His major work of this period was *Ha-Khnassat Kallah* (2 vols., 1931), his first full-length novel, transated into English by I. M. Lask as *The Bridal Canopy* (Doubeday, 1937). The novel, which concerns the travels of Reb Yudel, a pious Jew, through Galicia in search of dowries for his three daughters, was described as "unquestionably one of the major artistic achievements of modern Hebrew prose" by Arnold J. Band in *Congress Bi-Weekly* (November 7, 1966). Using the technique of stories within a story, it is rich in Jewish history, religion, and folklore, and in colorful descriptions of life in nineteenth-century Eastern European Jewish communities. Some critics have found a slight resemblance between Reb Yudel and Cervantes' Don Quixote, and between Yudel's coachman, Reb Notte, and Sancho Panza. A new edition of *The Bridal Canopy* was published by Schocken Books, Inc., in April 1967.

To supervise the typesetting of his works, which were being published by the newly established Schocken Verlag, Agnon returned to Berlin in 1930. Four volumes of his fiction appeared in 1931 under the title *Kol Sippurov* (Complete Stories), and two additional volumes followed in 1935. (Closed by the Nazis in 1938, the Schocken publishing house moved to Tel Aviv, where it continued to publish Agnon's works. Its New York branch, Schocken Books, Inc., was established in 1945. After Salman Schocken's death in 1959, his son, Theodore Schocken, became president of the firm.)

Before his return to Jerusalem in 1932, Agnon toured the Jewish communities of Poland, including his own hometown, but found his childhood environment in spiritual and physical decay, with its former communal life destroyed. That visit inspired Agnon's second full-length novel, *Oreah Nata la-Lun* (A Guest for the Night, 1937), which deals with a man's return to his home community after a long absence and his disillusionment with its radically changed atmosphere. In the view of Reuben Wallenrod, the novel represents a departure from Agnon's previous writings. "It is significant that this novel is crowded with maimed people," he wrote in *The Literature of Modern Israel*. "There seems to be something defective and maimed in the community as a whole. The previous atmosphere of unity and completeness has been diffused and attenuated." Another critic, Arnold J. Band, maintained in his *Congress Bi-Weekly* article that the book is "the central literary creation in Agnon's career," and that it "contains all the major themes and techniques of his other stories." An English translation of *Oreah Nata la-Lun* is scheduled to be published by Schocken Books.

The bewilderment and anxiety of individuals cut loose from their former communal life forms an important theme of Agnon's works of the period, notably in his *Sefer ha-Maasim* (Book of Stories), published in the early 1930's. At the same time he turned increasingly to Palestine for the setting of his stories. His short novel *Bi-Levav Yamim* (1933), included in the volume *Elu va-Elu* (These and These), deals with a miracle-studded voyage of a group of immigrants from Buczcacz to the Holy Land. Translated by I. M. Lask, the book appeared in English under the title *In the Heart of the Seas*. It was first published by Schocken in 1948 and was reissued in 1967. Agnon's third full-length novel, *Tmol Shilshom* (Yesterday and the Day Before, or, Days Gone By, 1945), treats of a young middle-class Galician Jew who journeys to Palestine, his life in its cities and on its agricultural settlements, and his premature and meaningless death.

In 1966 Schocken Books published Agnon's *Two Tales,* translated by Walter Lever, consisting of "Betrothed" (originally published in Hebrew with the title "Shevuat Emunim" in 1943) and "Edo and Enam" (which originally appeared as "Edo ve-Enam" in 1950). Both are included in Agnon's collection *Ad Hena* (To Here, 1953). "Betrothed," set in Jaffa, is about a biologist who is so preoccupied with his science that he forgets his childhood marriage vows. "Edo and Enam," with a background in Jerusalem, is the story of a bookseller whose bedridden wife has mystical powers.

Agnon has edited several volumes of material from Hebrew classics, including *Sefer, Sofer, ve-Sippur* (Book, Writer, and Story, 1937) and *Atem Re'item* (1959). His book *Yomim Nora'im* (1937), a collection of legends and commentaries concerning the Jewish High Holy Days, was published in an abridged English translation as *Days of Awe* (Schocken, 1948). A new edition of Agnon's collected works, comprising twelve volumes, was begun by Schocken in 1960, and eventually Schocken Books plans to publish all of Agnon's works in English translation.

Agnon has been compared to Joyce, Proust, Faulkner, Eliot, and Thomas Mann, and because of the recurring theme, in his later works, of the isolated individual unable to cope with the modern world or to control his own destiny, he is often compared to Kafka. Critics have pointed out, however, that while Kafka seems indifferent to the fate of his characters, Agnon always treats his characters with compassion. Agnon is amused by the tendency of critics to find in his work influences of authors he has never read, and he enjoys discovering all the obscure and allegorical meanings the critics read into it. His main sources of inspiration, he says, are the Scriptures, the sages, and the forces of nature.

Israel's highest literary honor, the Bialik Prize of the city of Tel Aviv, was conferred on Agnon in 1935, and again in 1951. He was also awarded the Ussishkin Prize, in 1950, and the government's Israel Prize, in 1950 and 1958. The Jewish Theological Seminary of America conferred an honorary doctor of Hebrew letters degree on Agnon in 1936, and the Hebrew University in Jerusalem awarded him an honorary Ph.D. degree in 1959. Agnon is a member of the Hebrew Language Academy and an honorary Fellow of Bar-Ilan University in Ramat-Gan, Israel. Since 1950 he has been president of the Mekitzei Nirdamim Society. The city of Jerusalem bestowed honorary citizenship on Agnon in 1962.

The Swedish Academy announced on October 20, 1966 that Agnon and Nelly Sachs—two Jewish writers who "are united in a spiritual kinship"—were chosen to share the Nobel Prize in Literature, amounting to about $60,000. (Miss Sachs, now a Swedish subject, recounted the tragedy of Europe's Jews of the Nazi era in her poems and dramatic scenes.) Although Agnon had twice before been nominated for a Nobel Prize, he expressed disbelief when informed of the award. In its citation, the Swedish Academy called him a realist but noted that "there is always a mystical admixture which lends to even the grayest and grimmest scenes a golden outline of strange fairytale poetry." Dr. Anders Osterling, the chairman of the Nobel committee, praised him as a "deeply original writer" and cited *The Bridal Canopy* and *A Guest for the Night* as his greatest achievements. In a congratulatory message, Israel's Premier Levi Eskol declared: "I am proud of the unprecedented honor you have brought to Israel." On December 10, 1966, Agnon went to Stockholm, where he received the Nobel award from King Gustaf VI Adolf of Sweden. In the spring of 1967 Agnon made his first visit to the United States, where he received honorary degrees from Columbia and Yeshiva universities.

On May 6, 1919 Shmuel Yosef Agnon married Esther Marx, whom he met during his stay in Berlin. They have a daughter, Emuna, and a son, Shalom Mordecai Hemdat. Agnon and his wife continue to live modestly in the secluded Talpiot section of Jerusalem. Local authorities have barred traffic from the street where he lives and have erected a sign, bearing the legend "Quiet. Agnon Is Writing" near his home. Agnon has been described by James Feron in the New York *Times Book Review* (September 18, 1966) as "a diminutive, brisk man with light blue eyes and white hair," who "speaks with a gentle courtliness." Spoken in Hebrew, German, or Yiddish, his conversations are witty and larded with anecdotes and Biblical references. His vast library contains thousands of volumes on the history and traditions of Judaism, including many rare books and documents. Despite the fact that he suffers from a heart condition and poor eyesight, he continues to write almost every day, and he often rewrites and revises his earlier works. Although Agnon scrupulously observes the religious traditions of his forefathers, he is not rigidly orthodox. He has little use for dogmas, ideologies, or current fashions and prefers to concern himself with the essentially human, the universal, and the timeless.

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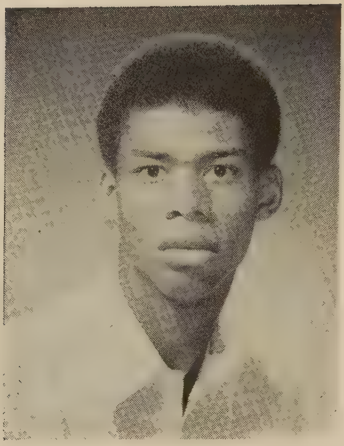
ALCINDOR, (FERDINAND) LEW(IS JR.) (al-sin'dôr)

Apr. 16, 1947- Basketball player
Address: b. c/o Vic Kelley, UCLA Athletic News Bureau, 405 Hilgard Ave., Los Angeles, Calif. 90024

The dominant figure in collegiate basketball in 1966-67 was Lew Alcindor, the center for the Uni-



LEW ALCINDOR

versity of California at Los Angeles Bruins, who was named on every major All-American team and selected player of the year by the United Press International poll. A sophomore in his first year on the UCLA varsity, Alcindor paced the Bruins through an undefeated season to their third National Collegiate Athletic Association championship in four years, and many opposing coaches have expressed the fear that UCLA will be unbeatable as long as he is in the lineup. In a sport where giants are common, Alcindor, over seven feet tall, strides as a Goliath among six-foot-plus pygmies. "Alcindor's very presence psyches opponents," a writer for *Newsweek* (April 3, 1967) has observed, and Marv Harshman, basketball coach of Washington State University, has voiced a common sentiment in saying: "He can hold you off with one hand and stuff the ball with the other. How are you going to stop him?" In addition to the advantage of height, Alcindor has agility and coordination exceptional for a person his size, and he has the reputation of being a good team worker.

Ferdinand Lewis Alcindor Jr. was born in New York City on April 16, 1947, the only child of Ferdinand and Cora Alcindor. At birth he weighed thirteen pounds and measured about twenty-two inches. Both of his parents are taller than average. His father, a lieutenant in the New York City Transit Authority police, is six feet two inches tall and his mother is six feet one. Alcindor grew up in middle class circumstances in the Inwood section of upper Manhattan. A Roman Catholic, he attended the elementary school of St. Jude's parish in Inwood. The first medals and trophies he won as a schoolboy were for swimming, ice skating, and Little League baseball. As his self-consciousness over his abnormal height increased during childhood, he gravitated more and more exclusively to the refuge of the basketball court, where his giant stature, far from being a handicap, was a great asset. By the time he reached the eighth grade, his name was a legend in local basketball circles and he was the recipient of scholarship offers from numerous prep schools.

The secondary school he chose was Power Memorial Academy, a Roman Catholic institution on the West Side of Manhattan run by Irish Christian Brothers. When he entered Power Memorial, at the age of thirteen, he was already six feet eight inches tall. The usual practice is to groom a freshman, no matter how good an athlete he is, on the freshman team, but Jack Donohue, the basketball coach at Power Memorial (now coach at Holy Cross College in Boston) put Alcindor on the varsity basketball team immediately. At first he was awkward, but by following the rigid training schedule Donohue set for him, consisting of skipping rope, playing handball, and practising long hours, he soon developed coordination. "Most big boys are awkward," Donohue has said, as quoted in *Newsweek* (February 27, 1967). "But after his freshman year, you couldn't say that about Lewie any more. Sure, he was given talent. But others have had that and didn't develop it. I think Lewie's biggest asset was tremendous pride."

In 1962-63, Alcindor's sophomore year, he averaged nineteen points a game. Power Memorial was undefeated in twenty-seven games and won the New York City Catholic High School basketball championship. In 1963-64, he averaged twenty-six points and eighteen rebounds a game, and Power Memorial won all twenty-five of its games and again captured the Catholic High School crown. As a senior, he averaged thirty-three points a game and paced Power Memorial to nineteen more consecutive victories. Power's string of wins was finally snapped at seventy-one in February 1965, when DeMatha High School of Hyattsville, Maryland upset Power, 46-43, at the University of Maryland field house. The DeMatha strategy, which concentrated on hemming in Alcindor at all times, succeeded in limiting his points to sixteen. When Alcindor berated himself for the loss, Coach Donohue told him, as quoted in *Time* (February 15, 1965): "You played the way you always have, Lewie. If you want the blame for this one, you'll have to take credit for the other seventy-one." Power Memorial did not lose another game that season, and it won its third consecutive New York City Catholic High School championship by defeating Rice High School, 73-41. Alcindor scored thirty-two points in the Rice game, thus bringing his high school career total to 2,067 points, a New York City high school record.

The most publicized high school basketball player in the United States, Alcindor received more than one hundred offers of scholarships from colleges and universities. Ralph Bunche, the United Nations under-secretary, an alumnus of the University of California at Los Angeles, recommended that he choose UCLA. A visit to the Los Angeles campus persuaded Alcindor that UCLA excelled equally in sports and curriculum, and he enrolled there in the fall of 1965.

Alcindor's chief weaknesses when he arrived at UCLA were two: he tired quickly, and he tended to turn away from the basket even as the ball was leaving his hand, so that he was not always in a position to grab the rebound if his shot missed. To help Alcindor rid himself of these imperfections, Coach John Wooden enlisted the aid of Jay Carty, a former basketball star for Oregon State University who was then studying for his doctorate at UCLA. To improve Alcindor's stamina, Carty worked up a training program that included an exercise in which Alcindor jumped up fifteen times in a row and touched a line on the backboard one and a half feet above the basket. To cure him of his fade-away jump shot habit, he put him through a daily drill in which he dunked the ball—that is, stuffed it directly into the basket from above instead of throwing it.

In his first collegiate game, Alcindor led the UCLA freshmen team to a 75-60 win over the UCLA varsity. Three games later he netted forty-eight points to establish a new UCLA freshman single-game scoring mark. Alcindor and his teammates finished the season undefeated, and Alcindor's totals for the season, 696 points and 425 rebounds, set new freshman records at UCLA.

When Alcindor joined the UCLA varsity at the beginning of the 1966-67 season, the Bruins did not by any means thereby become a one-man team. Without Alcindor, they had won the National Collegiate Athletic Association championship in two of the three preceding years. Around Alcindor were two fast, high-scoring forwards, Lynn Shackelford and Kennie Heitz, and two guards who made up one of the best backcourt duos in the country, Mike Warren and Lucius Allen. "We play team," Alcindor told Frank Deford of *Sports Illustrated* (April 3, 1967). "We don't play one man. You lose playing one man." Deford nevertheless observed: "Still, no matter how good many of the Bruins are and how well they are coached by John Wooden, their game is Lew Alcindor. . . . Alcindor's influence is so pervasive that it is difficult to determine how good his teammates really are."

Alcindor made his debut with the UCLA varsity on December 3, 1966, when the Bruins defeated the University of Southern California, 105-90. Alcindor scored fifty-six of the points, breaking all UCLA records for a single game with twenty-three field goals out of thirty-two attempted and ten foul shots out of fourteen. "He destroys you, that's what he does," Vic Bubas, the USC coach commented, as quoted by Joe Jares in *Sports Illustrated* (December 19, 1966).

In the USC game the Bruins faced a conventional man-to-man defense for the first and last time that season. Later in December 1966, Duke University tried a zone defense against UCLA, putting two or three men around Alcindor. This cut down on the giant center's scoring, but it left his teammates freer in their shots, and Duke lost both games, the first by thirty-four points and the second by twenty. Alcindor's total for the two was fifty-seven points.

UCLA's opponents during the rest of the season tried every variety of device to stop Alcindor except a six-man zone. Notre Dame tried a four-man zone, with one guard assigned permanently to Alcindor, and lost 96-67. The most common strategy was "freezing" the ball—stalling by dribbling and passing the ball in the backcourt—a tactic based on the opponents' premise that as long as the ball was kept out of effective action, Alcindor was being deprived of more possible points than they were. All the special defenses failed, however, and UCLA finished its twenty-six game season without a loss. Alcindor's averages for the season were twenty-nine and one-half points and fifteen rebounds per game. His shooting average was a phenomenal .643, which meant that he succeeded in two of every three shots he attempted. His best single-game performance was against Washington State University on February 25, 1967, when he scored sixty-one points, a school record.

In the semifinals of the National Collegiate Athletic Association tournament at Louisville, Kentucky in March 1967, UCLA faced the University of Houston, whose star was Alcindor's closest collegiate rival, six-foot eight-inch Elvin Hayes. The Houston strategy, according to some observers, was to trap Alcindor into fouling himself out of the game, but Alcindor resisted the temptation and paced the Bruins to a 73-58 victory. Alcindor blocked five of Hayes's shots and "psyched" him and his teammates into missing several others that they should have scored, but Hayes surpassed him statistically, in points and rebounds—something no other opponent had done—and after the game Hayes took issue with the public image of Alcindor as a superman: "He's not aggressive enough on the boards, particularly on offense," Hayes said, as quoted by Frank Deford in *Sports Illustrated* (April 3, 1967). "Defensively, he just stands around. He's not at all, you know, all they really put him up to be." Deford commented: "As Hayes went on, patiently cataloging these deficiencies, Alcindor, expressionless as always, moved nearby through the crowd signing autographs."

In the final game of the NCAA tournament, against the University of Dayton, UCLA won its third NCAA championship in four years and became the fourth team in NCAA history to go through an entire season and the championship playoffs without a single loss. In that final game, Dayton switched from a man-to-man defense to a two-three zone to try to stop Alcindor, but that only left Alcindor's teammates Warren, Allen, and Shackelford freer to score, and the Bruins came from behind to win, 79-64. Alcindor himself was held to twenty points, but he still controlled the backboard, blocked shot after shot, and almost singlehandedly disrupted the Dayton defense.

After the Dayton game, Don Donaher, the Dayton coach, quoted in the New York *World Journal Tribune* (March 27, 1967) by Irving Marsh, commented on Alcindor: "Just his presence is a great psychological hazard. The whole team has to worry about whether they're near him or not." John Bach, basketball coach at Fordham University, told Marsh that he had never seen "such a mood" at a basketball game. Alluding to the fact that the UCLA quintet, including Alcindor, was a young squad that would remain intact for two more years, Bach added: "A championship [was not only being] won this year, but for many years to come. . . . With Alcindor in there, few felt there was any hope for Dayton or anybody else." Lou Carnesecca of St. John's University said: "Alcindor has completely changed the aspect of the game. I saw great players actually afraid to shoot. . . . I thought he was great before I saw him. Now I think he's unbelievable."

Frank Deford wrote of Alcindor in his *Sports Illustrated* article: "As a sophomore, he dominates the college sport much more than Bill Russell and Wilt Chamberlain do the pros—if only because collegians do not often encounter such a phenomenon." On the same subject, Red Auerbach, former coach and now general manager of the Boston Celtics of the National Basketball Association, told a writer for *Newsweek* (February 27, 1967): "Right now Alcindor is neither the offensive man Chamberlain is nor the defensive man Russell is. But he's well-disciplined and nature will make him a stronger player. Combining the two, he might turn out to be as good or better than either Russell or Chamberlain." According to some reports, the Harlem Globetrotters have offered Alcindor $1,000,000 for his signature on a contract, but Alcindor's comments on such reports thus far have suggested that he wants to obtain his degree in history at UCLA before considering professional basketball.

In his studies at UCLA, Alcindor, whose IQ is 131, maintains a B minus average. He has not been entirely happy in Los Angeles. "I expected to see a lot of aware people," Alcindor told a writer for *Ebony* (March 1967), "and there aren't. Plus they got that right-wing thing going. California runs a game on the rest of the country. It pretends to be liberal, but really it isn't. There are a lot of phonies around."

Lew Alcindor weighs 235 pounds and his exact height is seven feet one and three-eighths inches. He lived in a dormitory on the UCLA campus during his freshman year but now lives alone in an apartment in Westwood, a Los Angeles suburb. He has few friends aside from his teammates and does not have a steady girlfriend, although he dates often. His chief sedentary recreations are reading and listening to music. Alcindor's brooding and sensitive temperament has been aggravated not only by the attention and comments his height has attracted, but also by his experiences as a Negro. "The more he reads . . . and the more he sees of life off the basketball floor," a writer in *Newsweek* (February 27, 1967) observed, "the more Alcindor burns with resentment and racial pride. Still no outspoken advocate of Black Power, he nonetheless finds much in common with football's Jimmy Brown, basketball's Bill Russell, and boxing's Cassius (Muhammad Ali) Clay—older Negroes who first established themselves as sports superstars, then revealed how deeply they resent the role of the black man in U.S. society." Alcindor, who has called the autobiography of Malcolm X the most significant book he has read thus far, was quoted in the *Ebony* article as saying: "We've got to stand by ourselves before we can make it. Nobody is going to help us."

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ALPERT, HERB

Mar. 31, 1935(?)- Band leader; trumpeter
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At a time when the popular music scene is dominated chiefly by the British, rock 'n' roll, and screaming teen-agers, Herb Alpert has defied the trend and come out on top as founder and leader of an instrumental group known as the Tijuana Brass. Alpert, a handsome and personable young American, had been working somewhat desultorily in the Los Angeles film and music world when in 1962 he hit upon a distinctive style of music that makes the old as well as young sit up and listen. His first record, "The Lonely Bull," brought him instant recognition and was followed by a succession of hit singles and LPs that have seen his group's total sales challenge those of the other leading pop phenomenon of the day, the Beatles.

Answering a demand for personal appearances, in 1965 Alpert formed an ensemble that has appeared on leading television shows and played in sold-out concerts throughout North America and Europe. It has been estimated that the Tijuana Brass grossed at least $30,000,000 in fiscal 1966 alone. Alpert has achieved his popularity with a style of music called "Ameriachi," which identifies it as an Americanization of mariachi, the Mexican strolling bands and the music they play. The resulting compound is warm, bouncy music, performed on an unusual combination of instruments by seven men who seem to be having as much fun as their listeners. Perhaps the highest tribute paid to Alpert's distinctive style and success is the fact that he has attracted both imitators and critics, but Alpert—who arranges and sometimes composes the music—seems able to keep ahead of his imitators and detractors. "We bring it fresh each time," he once told an interviewer, and on another occasion he observed, "There must be something to it or you have to say that the whole music public is stupid."

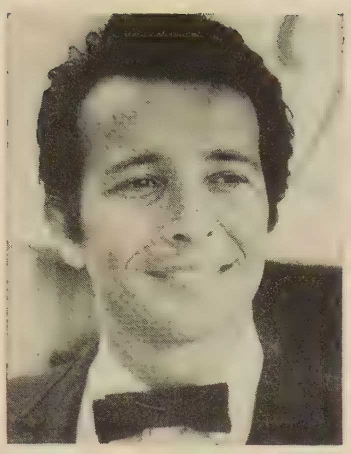
Herb Alpert was born on March 31, 1935 (some sources give 1937) in Los Angeles, California. His mother was born in Hungary and his father was a Russian Jew from Kiev who, at the turn of the century, had immigrated with his mother and seven brothers to Chicago, where he became a designer of women's coats and suits. He later moved to Los Angeles, where Herb was born and grew up. "My father . . . wanted me to be a tailor," Alpert has said, and for many years he did not think of music as a possible livelihood. The whole family was musical: his father played the mandolin, his mother the violin, his sister the piano, and his brother became a professional drummer. Herb started trumpet lessons about the age of eight, and for the first couple of years he hated the daily practice. "But after that," he has related, "it became kind of a habit, like brushing my teeth—a discipline that I appreciate very much today." He played in grade school orchestras and at dances and parties while at high school. On graduating, he joined the United States Army and was assigned to the 6th Army band at the Presidio in San Francisco. He played concerts with the band and blew the bugle for various ceremonies, including funerals—playing taps at as many as eighteen funerals a day.

After leaving the service, Alpert attended the University of Southern California in Los Angeles, but he dropped out after two years. "It was a combination of a lack of true interest," he explained to G. Bruce Porter of the New York *Post* (August 20, 1966), "and I got hung up in a lot of prerequisite courses, like English 10A, and I couldn't really get into what I wanted to go to college for: music." He had already abandoned the idea of becoming a jazz musician, but as he once said, "I was a serious musician in the sense that I had studied horn with several classical trumpeters." When he left the university, he began a period of knocking around, in acting school, band work, and the recording industry. In the latter, he started as an artist and repertoire assistant with Keen Records, but after a year he became an independent producer of records. During the ensuing period he brought out the first recording session of Jan and Dean; wrote a song "Wonderful World," which was recorded by Sam Cooke and later became a hit with Herman's Hermits; and in 1959 produced the teen hit record "Alley Oop." He was also playing trumpet with pick-up bands on one-night stands and working on soundtrack sessions at the film studios. And in his brief fling in the movies, he appeared, with his back to the camera, as the man who drums while Moses descends from the mountain in *The Ten Commandments* (1957).

By 1962 Herb Alpert found himself drifting, not sure of where his strengths and future lay. As a trumpeter, he knew he lacked the personal style that would make him stand out. "How many really distinctive trumpet styles have there been?" he has said. "Seven, maybe? Eight? Bix Beiderbecke, Louis Armstrong, Harry James, Diz Gillespie, Miles Davis, Clifford Brown (the greatest of them all in my book) . . . Harry Busse in a different way, I suppose. Not many. Well, I wanted some identity of my own." The sequence of what happened next varies in published accounts, but according to *Coronet* (June 1966), Alpert and his partner, Jerry Moss, had put up $100 each to form A&M Records, with the idea of making master recordings they would sell to other record companies. Alpert had set up a tape recorder in his garage to work on songs and arrangements.

"For hours we'd been trying to get just the right sound for a tune titled 'Twinkle Star,' written by Sol Lake," Alpert is quoted as saying in *Coronet*. "When we started getting stale, I suggested we take a break and go down to Tijuana to the bullfights. That's where it hit me. Something in the excitement of the crowd, the traditional mariachi music, the trumpet call heralding the start of the fight, the yelling, the snorting of bulls, it all clicked. When we got back, I rearranged 'Twinkle Star,' giving it a mariachi flavor and tempo using trumpets, piano, drums and mandolins." Because of the new "Spanish flair," he retitled the song "The Lonely Bull."

The recording "felt very good," Alpert has since remarked. "But we both knew it needed another dimension. After all, you're competing with 250 other records which show up at the radio stations every single week." Alpert and Moss found the solution by taking a sound engineer to the Tijuana bullfights one afternoon and, with a microphone hanging above the center of the ring, tape-recording band sounds and crowd noises. They dubbed some of these sounds onto their recording and felt they had the desired novelty. The only thing remaining was to name the group, at that time made up merely of pick-up musicians hired for the occasion. Alpert did not at first like the idea of its becoming labeled as a Latin group, but he was satisfied when Jerry Moss came up with the name "Tijuana Brass." "We both knew," Alpert has explained, "that if you can't remember a group's name, it's dead before it starts. Tijuana Brass seemed to have a nice retention value."



HERB ALPERT

Their original intention had been to sell the song to some more established record company. But when Alpert and Moss listened to the tapes of what they had, they decided to take a risk and put the record out under their label. They backed "The Lonely Bull" with another song, "Acapulco 1922," and against the advice of professionals in the recording industry, Moss set out to sell the record on his own. It was then about August 1962. Alpert has since described what happened next: "One air play in San Francisco was all it took. The switchboard at the station lit up, and word-of-mouth took it from there." "The Lonely Bull" caught on quickly in the West and soon sold over 1,000,000 copies. In December 1962 Alpert and his Tijuana Brass issued their first LP, named after their first hit, and his reputation began to spread. "Mexican Shuffle" was the group's next big hit single, and two more LPs, *Tijuana Brass* and *South of the Border*, followed in 1963.

Despite the heavy sales, Alpert and his music were still not considered to be solid national attractions. Their success came largely from the West, and some professionals thought they would never catch on "east of Phoenix." But the next break came when the Clark Gum Company leased the "Mexican Shuffle," as the "Clark Teaberry Shuffle," and gave it total exposure on radio and television throughout the country. "Things began to snowball a bit after that," as Alpert has recalled. A new and growing national public bought and played his records more than ever. His next LP, *Whipped Cream and Other Delights,* sold over 3,500,000 copies.

By the end of 1964 there was a growing demand for personal appearances of the Tijuana Brass. Up to that time Alpert had given only one public concert, at the Crescendo in Los Angeles in June 1963, and had been recording with musicians hired for each occasion. When he decided to assemble a permanent group, he spent some time looking for men who could not only play well together but also come across as a performing ensemble. The new group gave its first concert at Santa Monica, California in March 1965, and caught on at once. The seven who make up the Tijuana Brass happen not to be of even Spanish-American descent. "We're four salamis, two bagels, and an American cheese," Herb Alpert has quipped. He has worked out an unusual profit-sharing plan with his men, because he feels they will all contribute still more to the group's success if they have a stake in it. As a result, each of the six stood to earn from $50,000 to $100,000 in 1966, making them perhaps the highest-paid sidemen in popular music.

In concert appearances the Tijuana Brass does more than just play music: it offers an act of polished showmanship. The men play tapes of the sounds recorded at the Tijuana bullfights to provide atmosphere. And they go through several comic lines and routines, which Bill Dana, the comedian who is José Jimenez, helped Alpert to stage. "We have to do more than just play music," Alpert has pointed out; "otherwise it's simpler to stay home and play our records." Their act has occasionally been compared to Spike Jones' Orchestra, an earlier, comedy orchestra, but Alpert's group is not so extreme. What he aims for is the radiation of a kind of high spirits. His audiences are accustomed to tapping time, snapping fingers, and even rising to their feet to shout "Olé."

One of the more striking aspects of the Tijuana Brass phenomenon is the makeup of the audience. "We honestly thought it would be the teen-agers who'd go for the sound," Alpert has said, speaking of the early recordings, "but to our surprise it caught on first with adults." Similarly, the audience at his concert appearances is made up of as many people over fifty as under twenty. It has been suggested that his music, by not identifying with any one age group, allows everyone to sit back and enjoy its jaunty rhythms. Alpert himself has commented, "People are tired of protest music and sad and angry music. We play happy music people can relate to. You don't have to be a musicologist to understand it, but it's not corny." Not all critics agree with this last remark: Ralph Gleason of the San Francisco *Chronicle* has called the Tijuana Brass "a corny Latin-American minstrel show." But everyone agrees it is happy music.

The peculiar "Ameriachi" sound of the Tijuana Brass is hard to account for. John S. Wilson noted in the New York *Times* (September 18, 1966) that the group's instrumentation "is more twangy and thumpy than brassy." The instruments include two trumpets, two electric guitars, a trombone, piano, and drums, along with tambourines, maracas, and marimbas. In the Mexican mariachi band, one trumpet plays in thirds just under the other, producing a slightly dissonant but pleasing tone, and Alpert has retained this quality in his arrangements. He himself plays the lead trumpet in a searing, sassy manner that gives a mournfully nostalgic sound. For records, he still plays both trumpet parts, and he will not divulge how he gets a two-dimensional effect except to say that he records one trumpet line a bit sharp or flat and slightly out of synchronization with the other. In concerts, of course, he has a second trumpeter. The group uses up to thirty-five amplification outlets to project its peculiar sound. Alpert turns down engagements in places where he cannot be sure of having the acoustics needed to produce that sound. "I don't really know what the sound of the group is and I don't want to know," Alpert told Wilson of the New York *Times.* "I use tunes that I like and then I try to find ways to arrange them that please me."

Critics have called the Tijuana Brass sound "slick, deceptively simple" and "the middle-age answer to rock 'n' roll," but such characterization does not discourage his fans. His recordings have set several sales records. By the fall of 1966, six of his LPs had sold about 11,000,000 copies and were all among the top 100 best sellers. Before his album *What Now, My Love* was released there were orders for 1,300,000 copies. His recording of "Taste of Honey" won a 1965 "Grammy" award from the National Academy of Recording Arts and Sciences as the best pop single. He has led his group on many of the top television shows, such as those of Ed Sullivan, Dean Martin and Danny Kaye and had his own special on CBS in April 1967. Most of his North American concerts are sold out well in advance, and he has often scheduled two shows in one night to accommodate the crowds. In the fall of 1966 he went on a brief European tour. At the request of President Lyndon B. Johnson he has played twice at White House parties, in August 1966 and in October 1967.

Speculating how much longer the Tijuana Brass will ride the crest, Alpert has suggested that it may last about two years more as a big hit and then linger as a perennial favorite. Alpert composes some of his group's songs and arranges most of the others, and although the whole group contributes ideas while preparing numbers, it is Alpert's inventiveness and sense of "rightness" that keeps the group moving. Because he and Moss retained control of their first hit record, their A&M Records is now a thriving concern. Alpert not only gets a larger share of his own recordings' profits but also has control over the recordings. The various enterprises generated by his Tijuana Brass employ over two dozen people, and Alpert is beginning to move into other areas. He is investing in music publishing and in other entertainers. By June 1966 he and his partner had signed Chris Montez, Lucille Starr, and a group called We Five. In September 1966 it was announced that Alpert's organization had bought an old movie studio from the Columbia Broadcasting System for over $1,000,000. Alpert has also spoken of trying to become a movie actor.

Herb Alpert and his wife, Sharon, whom he has known since his high school days, have two children —a son, Dore (named afer the first two notes in the scale), born in 1960, and a daughter, Eden, born in 1966. They live in comfortable but not extravagant style, and Alpert is usually pictured as a man who prefers to be with his family when he is not at work. He has been described as "reserved, and unselfconsciously handsome," and his dark litheness has often led to his being compared to a matador or to Valentino. He is six feet in height and weighs 165 pounds. Although he is now a rich man, his life has not changed much, he has said; he has acquired two expensive cars, but otherwise he invests his money conservatively. His only other interest beside music is surfing. "I don't seem able to get caught up with success," Alpert has said, as quoted by Hal Boyle in the Washington *Post* (August 21, 1966). And he went on to say, "I want to keep creating and improving new sounds. That is the real joy in being a musician."

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ALTIZER, THOMAS J(ONATHAN) J(ACKSON)
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THOMAS J. J. ALTIZER

Probably the most controversial of the younger American teachers who have come to be known as the "death of God" theologians is Dr. Thomas J. J. Altizer, associate professor of Bible and religion at Emory University. Altizer, an Episcopalian and an academic student of theology and comparative religions rather than an ordained minister, had been quietly teaching at Methodist-supported Emory since 1956 while publishing his advanced ideas in articles and books read mostly by a small body of professionals. Then, in the fall of 1965, news about the ideas of Altizer and the other "death of God" theologians began to make headlines in the popular press, and overnight Altizer found himself something of a *cause célèbre*, much in demand for interviews and lectures, but under fire from many directions. His explorations, behind all the catchy slogans and publicity, constitute a very serious and personal attempt to reappraise Christianity for the modern world. Reviewing Altizer's writings in the New York *Times* (April 22, 1966), Edward B. Fiske observed, "His radical theology is a statement not only of religious faith but, perhaps more important, of religious hope. Of those currently under the 'death of God' umbrella, he is probably the most durable."

Thomas Jonathan Jackson Altizer was born on September 28, 1927 in Cambridge, Massachusetts to Jackson Duncan and Frances Helen (Greethem) Altizer. His father was a lawyer and his mother was a Red Cross executive. There were two daughters in the family, Jane Duncan Higgins and Helen May. Altizer was raised in Charleston, West Virginia and had what he has since called a "lackadaisical Episcopalian" background. In 1944 he graduated from Charleston's Stonewall Jackson High School—named after the Civil War general, of whom Altizer himself is a descendant and namesake—where his favorite extracurricular activity was acting. Altizer spent the year 1944-45 at St. John's College in Annapolis, Maryland and then left to serve for a year in the United States Army, attaining the rank of private first class. In 1947 he resumed his education, at the College of the University of Chicago, from which he graduated with his B.A. degree in 1948. While in college, he worked at such jobs as those of waiter, railroad clerk, shop clerk, and social worker.

"As I grew older I didn't take Christianity very seriously," Altizer told Bob Willimon in an interview for the Atlanta *North Side News* (December 23, 1965). In college he was briefly attracted to Catholicism, and when he went on to the Divinity School of the University of Chicago he tried the practice of mysticism and once even considered an Anglican monastery as "a real, live option." He took his M.A. degree in theology in 1951, with a thesis entitled "Nature and Grace in the Theology of St. Augustine," and in 1955 he obtained his Ph.D. degree in the history of religions, submitting a dissertation entitled "A Critical Analysis of C. G. Jung's Understanding of Religion." While at divinity school, Altizer spent some time as a student pastor—on one occasion at the Capital Hill Presbyterian Church in Charleston, West Virginia and during the year 1950-51 in charge of St. Mark's Episcopal Church in Chicago.

Thomas Altizer began his teaching career in 1954, when he became an assistant professor of religion at Wabash College in Indiana. He has been reported in the *National Observer* (January 31, 1966) as saying that it was one summer while he was on the

Wabash faculty that the "death of God" concept first made its full impact on him. He had been reading *Nietzsche and Rilke* by Erich Heller for about the seventh time when the idea hit him. "It was almost like an old-fashioned Methodist conversion experience. . . . It hit me, and it's never left me," he has recalled. The interviewer for the Atlanta *North Side News*, however, wrote that for Altizer "there was no 'blinding light' revelation which caused him to embrace the 'God is dead' theory" and that his ideas came about only through "an evolutionary process" that involved his "reconversion" to Christianity, "primarily as a result of reading Paul Tillich." An apparent contradiction here is resolved when it is conceded that Altizer, over a period of time, took ideas from many sources that, at least at one stage of his thought, seemed to fall into place. He taught at Wabash until 1956, when he moved on to Emory University as assistant professor of Bible and religion. In 1961 he was promoted to associate professor. At Emory, which is affiliated with the Methodist church, Altizer has taught liberal arts students and is in no way connected with the university's Candler School of Theology.

During his early years at Emory, Altizer worked at defining the views that he soon began to publish in articles and books encountered by few besides his fellow specialists. Much of the controversy over his ideas has been generated by people who do not really read his writings but simply skim off headline copy or attack anything unorthodox. His insistence upon radicalism is undeniable, however, as in his statement: "We must recognize that the death of God is a historical event: God has died in our time, in our history, in our existence." Altizer goes on to argue that the traditional Christian image of God as a transcendent creator is obsolete; that organized Christianity has obscured the true spirit of faith by its ecclesiastical forms; and that although God came to earth in the person of Christ, God died on the cross with Christ. Moving on from such negatives, however, Altizer argues that God entered the world as Christ and that ever since then God has become more immanent in the universe. To those who maintain that Altizer is really only saying that the traditional concept of God is dead but that God exists in new ways, Altizer replies: "I really want to insist on the word 'atheism.' " In arriving at his overall position, he has drawn from many individual thinkers—including Blake, Hegel, Kierkegaard, Nietzsche, Dietrich Bonhoeffer, and Teilhard de Chardin—as well as from an undercurrent of Christianity that has surfaced at various times in history. To these sources Altizer adds portions of Eastern religions, personal mysticism, and American optimism.

Altizer's first book was titled *Oriental Mysticism and Biblical Eschatology* (Westminster Press, 1961), and although it concentrated on such subjects as Greek religion, the Old Testament prophets, and Buddhism, the book was, in Altizer's own words, "an attempt to explore the meaning of the highest expressions of religious experience as that meaning makes itself manifest at this juncture of history." His major thesis that "man, qua modern man, cannot associate religion with reality," definitely prefigured his fuller and later concepts. He also stated in the preface that "the thinker who most deeply inspired this book is the greatest modern enemy of faith, Friedrich Nietzsche," and although he found that the Eastern religious and mystic tradition tended to be too backward-looking, he was sympathetic to the Oriental concept of a God immanent in the universe.

In collaboration with William A. Beardslee and J. Harvey Young, in 1962 Altizer edited a collection of essays, *Truth, Myth, and Symbol* (Prentice-Hall). The second book that he himself wrote, *Mircea Eliade and the Dialectic of the Sacred* (Westminster Press, 1963), grew out of an article for the *Christian Scholar*. It continued the examination of some of the questions raised in his earlier writings on Oriental religions by analyzing the work of the Rumanian-born mystic and student of comparative religions, Mircea Eliade, who teaches at the University of Chicago, where Altizer had come to know him. By now, Altizer had made his position clear, and H. H. Penner, reviewing the book for the *Journal of Religion* (July 1964), summed up the idea that was to catch the public's eye about a year and a half later: "Altizer proposes that the way back into the reality of the sacred is through the 'death of God.' Put in other terms, we must, from his point of view, acknowledge the end of Christendom so that Christianity can become actualized." E. J. Jurgi commented in the *Christian Century* (February 5, 1964), "A certain severity of phrase in this book, particularly the Nietzschean refrain that God is dead, will no doubt seem appalling to many readers. Recognizable, nevertheless, is a profound confrontation with the crisis of Christianity and our age." Altizer has given his most systematic and complete exposition of his radical theology in *The Gospel of Christian Atheism* (Westminster, 1966).

One of Altizer's fellow theologians, William H. Hamilton, a professor at Colgate-Rochester Divinity School, wrote of the new theology in late 1963: "It is a movement, though until quite recently there was no communication between the participants. But they have begun to talk to each other and to discover that there are a handful of people here and there who one day may all contribute to a common theological style." Hamilton later collaborated with Altizer in publishing *Radical Theology and the Death of God* (Bobbs-Merrill, 1966), a collection of essays, most of which had appeared in journals.

By the fall of 1965 the "God is dead" movement had attracted attention and publicity in the mass media. The New York *Times* reported on a meeting to be held in October 1965 in New York City to make plans for a larger conference of radical theologians, of whom, according to the *Times*, Altizer was "in many ways the most radical." An article in the October 22, 1965 issue of *Time*, under the heading "Christian Atheism: The 'God is Dead' Movement," fixed Altizer and the movement clearly on the national scene. In its report on a conference in Atlanta in November 1965 attended by almost 300 theologians and other scholars to discuss the subject "America and the Future of Theology," the New York *Times* made it clear that Altizer was among the main attractions.

Along with the sudden exposure—the demands for interviews by newspapers and radio stations, the invitations to speak at all kinds of colleges and churches—Altizer began to experience other repercussions from the expression of his ideas. When the interviewer from the Atlanta *North Side News* asked him if he was in any danger of losing his post at tradition-oriented Emory, Altizer "replied, his eyes wide with apparent wonder at such a question: 'This is no small Bible college; this is a real university.'" Emory was, however, under considerable pressure from demands for his dismissal. Complicating the situation was the fact that the university had just launched a $25,000,000 fund-raising program. The general chairman of the drive was quoted as saying, "I wish he'd leave and leave promptly."

In March 1966 the college of bishops of the Methodist church's Southeastern jurisdiction issued a pamphlet in which they directed their "surprised and troubled" attention to Altizer. This in turn led to an exchange of letters in the *Christian Century* that went on for some months. Those who called for Altizer's dismissal usually argued that although he might have a right to his views, there was no place for them at a church-affiliated institution, but Dr. Sanford S. Atwood, Emory's president, defended Altizer as "a professor who feels he has an idea worth discussing. He has the right to do so." Altizer himself always made it clear that he did not discuss his "death of God" theology in his undergraduate courses but confined such discussions to graduate seminars. The controversy seems destined to settle back eventually into the theological circles from where it arose. Meanwhile, Altizer's views continue to be provocative. According to a New York *Times* report, student and faculty unrest at Oklahoma State University in early 1967 was triggered by the university president's withdrawal of an invitation to Altizer to appear at Religious Emphasis Week in February.

Thomas J. J. Altizer was married on July 13, 1961, to Gayle Pye, a student of religion and theology, and they have one child, John Jackson, born in 1965. Dr. Altizer is six feet tall, weighs 165 pounds, and has green eyes and dark-brown hair. He once drove a motorcycle, but gave it up for a sports car. Interviewers tend to comment on his informal dress: William Braden wrote in the New York *Post* (March 17, 1966) of Altizer's arriving at a Northwestern University symposium "in a canary-yellow sport jacket, black slacks, ice-blue shirt, flame-red tie, baby-blue socks and brown brogans. He had tousled black hair and looked a little like Glenn Ford." The same reporter, however, went on to say that when he addressed the audience Altizer "looked and sounded like one of Plato's divine madmen. He had charisma, and lots of it."

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ARANTES DO NASCIMENTO, EDSON *See* Pelé

ARKIN, ALAN

Mar. 26, 1934- Actor
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Like Mike Nichols and Elaine May, Alan Arkin is a successful alumnus of the school of improvisational theater that originated in Chicago in the mid-1950's. And like other Second City graduates, he is adept at playing dislocated people—comic strangers in an absurd world they never made. By his own admission, acting has always served as therapy for the self-analytical Arkin—part of his continuing search for identity in a society he finds obsessed with the themes of success and failure. His ability to improvise, to mimic, and to master dialect have brought him to his present eminence as the fastest-rising actor in the United States. Mike Nichols, who has called Arkin "the best actor in America," has cited his ability "to become any person he's observed, and to make it both real and a comment on the person at the same time."

Alan Arkin was born in New York City on March 26, 1934, the first of three children born to David and Beatrice Arkin. He has one brother and one sister. His father now teaches industrial drafting in Los Angeles, and his mother specializes in the instruction of emotionally disturbed children. As the firstborn in a family of childless aunts and uncles, Arkin became the focus of attention as a performer at family gatherings, and an aunt recalls that Arkin once told his playmates, "Let's play circus. I'll be everything." After seeing his first motion picture at five, Arkin determined to become an actor. A self-styled "film junkie" all his life, he wanted to break into the movies because of the permanency of that medium and because of the immortality it offers the performer in contrast to the transiency of the stage.

When Arkin was eleven, his family moved from Brooklyn to Highland Park, California, not too far from Los Angeles. In 1951 he graduated from the Benjamin Franklin High School in Los Angeles. According to Arkin, there were two kinds of students at the school—athletes and fans. He was neither. "I loathed school," Arkin told Mel Gussow for *Holiday* magazine (October 1966). "I went out for cross-country because I wanted a letter. I was terrible. I kept stopping to catch my breath." His one fond memory of school was his winning of the Spade Cooley talent contest for his imitation of Danny Kaye. Arkin took his trophy, sat on a hill overlooking Los Angeles and said, "This is mine. Tomorrow the world!"

That same year Arkin enrolled at the Los Angeles City College to study drama, where he was equally unhappy. "They taught you acting straight out of the 18th century: how to act in an amphitheater with masks on your head," he explained to Bernard Weinraub in an interview for the New York *Times Magazine* (March 12, 1967). In 1952 he entered Los Angeles State College, where he remained for one year, and began private acting lessons with

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Benjamin Zemach. In the following year he accepted a drama scholarship to Bennington College for women, in Vermont, where for two years he took the male lead in plays presented at the school. Apparently Arkin was under the impression that the Bennington drama department would accept his former drama credits toward a degree, but the college had no such intention. It is uncertain whether Arkin dropped Bennington or whether Bennington dropped Arkin, but, at any rate, in 1955 Arkin left his third college, still without a degree.

Going to New York City, Arkin turned from acting to folk singing, capitalizing on his self-taught virtuosity with the guitar and his talent for composing songs. He has written more than a hundred, and still receives royalties from their recorded versions, either by himself or by others. In 1957 he joined Erik Darling and Bob Carey in a folk trio called The Tarriers. The group traveled the nightclub circuit and toured for two years before Arkin realized that this was at best a roundabout route to the theater, and in 1959, while on a European concert tour, he decided to leave The Tarriers.

Back in New York City once more, Arkin began making the rounds for a theatrical assignment, meanwhile supporting himself with royalties and an assortment of odd jobs. For a time he was a vacuum cleaner repairman (self-taught), a clerical worker (for as long as an hour and a half) and a writer (two science fiction stories in *Galaxy* magazine). He was handicapped by the fact that he resembled neither a leading man nor a juvenile. At last Arkin landed a minor part in a successful Off-Broadway production of *Heloise* which lasted for eight months. He sang three lines, played the lute, and wore tights. After *Heloise* closed, Arkin joined the Compass Theatre in St. Louis, where he experienced his first taste of improvisational theater. Returning only briefly to New York, he soon left it again to become a member of Second City, an improvisational group in Chicago, named after A. J. Liebling's best-selling book. Arkin went to Chicago resigned to the prospect that he would bury himself in the Midwest. Instead he found himself.

During Arkin's nine months in Chicago, he refined his technique and feeling for the improvisational method, and began receiving his first public notice. In an interview with Roberta Brandes Gratz for the New York *Post* (September 10, 1966), Arkin recalled, "None of it came natural to me. . . . When I first went with Second City I didn't understand or know how to be funny, shape a scene or mold a character. I was *awful* for a long time. Finally I arrived—it took about six months—at one character I could play. Then I found others and soon I had a library of those I felt free in." Among Arkin's library of characters were Khrushchev, a fifteen-year-old delinquent, a beatnik guitar player, and an eighty-seven-year-old pretzel vendor patterned after his own grandfather. He made his Broadway debut when the Second City troupe opened at the Royale Theatre on September 26, 1961, in a revue called *From the Second City*. The production received favorable reviews, several of which gave Arkin honorable mention, ran for three months on Broadway, and then settled down for a year's run at an Off-Broadway theater in Greenwich Village.

In April 1962 Arkin not only provided the incidental music for William Herman's one-act play *Man Out Loud, Girl Quiet* but also appeared in that avant-garde playlet, performing on a whistle, bongo drums, a tin ukulele, and a recorder. His antics prompted Edith Oliver of the *New Yorker* (April 16, 1962) to applaud his clowning, mimicry, musical score, and performance. In December of that year Arkin was cast as David Kolowitz, a stage-struck Bronx delivery boy in Joseph Stein's Broadway farce, *Enter Laughing*, based on an autobiographical novel by Carl Reiner. When the comedy opened at the Henry Miller Theater on March 13, 1963 Arkin was listed as a supporting player for such veterans as Sylvia Sidney, Vivian Blaine, Alan Mowbray, and Irving Jacobson, but soon after reviewers pronounced him the hit of the play, he was elevated to star billing.

The din of acclaim surprised Arkin, who had serious reservations about a performance that he tailored to suit the requirements of the playwright and director rather than to please himself. Convinced that the performance he turned in was a fluke, he was puzzled by such comments as that of Melvin Maddocks in the *Christian Science Monitor* (March 16, 1963): "Mr. Arkin applies his personal alchemy. He not only makes brassy jokes turn into gold, but he gives . . . once or twice, the whole play—a kind of confused tenderness quite beyond the depths of the script." Most reviewers agreed that Arkin had turned what might have been a strained and unsteady farce into an indisputable hit. For his performance Arkin won the Tony Award for 1963 as the best dramatic actor, the Theatre World Award for 1963, and the *Variety* New York Drama Critics Poll.

After his success in *Enter Laughing*, Arkin had to avoid becoming typed as an hysterical teen-ager. He served a stint as a folk singer in a coffeehouse on Martha's Vineyard, then happily returning to the stage, co-starred with Eli Wallach and Anne Jackson in Murray Schisgal's *Luv*, which opened at the Booth Theater in New York City on November 11,

1964. Part theater of the absurd, part low farce, and part vaudeville, *Luv* soon attracted long queues to the box office. Arkin found the role of the would-be suicide, Harry Berlin, in *Luv* more congenial than that of the distraught delivery boy in *Enter Laughing*, for Harry Berlin came closer to Arkin's own idiosyncratic style. The affinity resulted in a performance that elicited such reviews as that of John McCarten's in the *New Yorker* (November 21, 1964): "Mr. Arkin . . . is really superb as an intellectual lost in a sea of uncertainty because a dog once mistook him for a fire hydrant." "It's as if Alan jumped into Harry Berlin's shoes the first day of rehearsal," Murray Schisgal has said, "and they became his rather than mine." *Luv* provided Arkin with his first experience in working with Schisgal and with Mike Nichols, who directed the play.

Fulfilling his childhood ambition, Arkin next made his debut in motion pictures. He was offered the lead in *The Russians Are Coming, The Russians Are Coming* (United Artists, 1966), as a bumbling, well-meaning writer who, while summering on a New England island, is suddenly confronted with a landing party from a grounded Russian submarine. After reading the script, however, Arkin coveted the role of leader of the landing party. It required that the actor look, speak, and act like a Russian, and Peter Ustinov was being considered for the assignment. Norman Jewison, the producer and director of the movie, decided to give Arkin a screen test that would convince his superiors in Hollywood of Arkin's suitability. The test consisted of three scenes, brilliantly improvised by Arkin, of a Russian actor, a Russian officer, and a Russian prisoner. He got the part.

A semi-shaggy moustache, left over from his days in *Luv*, helped Arkin to look more Russian, but since he had to sound Russian as well, he studied the language for three months before beginning rehearsals. One-third of his speeches were delivered in Russian, and after practising for weeks, Arkin said, "I think I could fool anyone but a Russian." (At the Washington screening of the film, the Yugoslavian ambassador told Arkin he could understand everything he said.) He did strenuous physical things so that he could feel that he was the leader demanded by his role. "Before a film or play I find myself walking like the character I'm going to be," he told Bernard Weinraub. "I find myself looking at clothes that the character would wear and not me. I can't take my mind off the character. I . . . find myself falling into a thought pattern not my own, a speech pattern not my own."

Arkin remembers the first week of filming, at a coastal village in northern California, as "absolute terror." He recalled for Mel Gussow: "I was used to getting laughs in rehearsal. When the director said, 'roll 'em,' there were no laughs. I thought, God, I must be blowing the thing. After a week and a half I realized they *couldn't* laugh. We were on sound." A hyperactive person, Arkin was unable to stand still, and half his head kept jumping out of the frame during the close-ups. Whenever Jewison wanted a close-up, he had to stick Arkin in an apple crate. At the close of the film, when the submarine leaves, Arkin seems to have tears in his eyes. He assured Frances Herridge of the New York *Post* (May 23, 1966) that they were genuine. "I was that sorry that the work was finished," Arkin explained. "I've never been so happy in my life. . . . I'll be grateful to Norman Jewison . . . for the rest of my life for taking a chance on me."

From first rushes to final cut, it was obvious to those at private screenings that Arkin would be a star. Offers of other roles began coming in, even before *The Russians Are Coming* was released. After seeing two reels, Martin Ransohoff and Mike Nichols agreed that Arkin was their choice to play Yossarian in the film version of Joseph Heller's best-selling novel, *Catch-22*. He appeared with Shirley MacLaine in *Woman Times Seven* (Embassy, 1967) and with Audrey Hepburn in *Wait Until Dark* (Warner Brothers-Seven Arts, 1967). For the near future Arkin has at least three more film roles lined up—as Inspector Clouseau, the comic French detective originated by Peter Sellers, as the rabbi in *Friday the Rabbi Slept Late,* and as Singer, the deaf-mute in Carson McCullers' novel *The Heart Is a Lonely Hunter*. Arkin's salary for *The Russians* was $75,000, but now is reputed to be $300,000 a picture. In July 1966 Arkin took time out to film his first starring role for television, that of the lead in Murray Schisgal's *The Love Song of Barney Kempinski,* the opening show of the American Broadcasting Company's experimental *ABC Stage 67*. Reviews were mostly favorable, with only the influential Jack Gould of the New York *Times* (September 25, 1966) registering a dissent.

When *The Russians Are Coming* was released, the critics seconded the opinions of private viewers. A critic for the *National Observer* (May 30, 1966) wrote: "You will be forgiven for insisting that no man alive can upstage the likes of Carl Reiner, Jonathan Winters, and Paul Ford—singly and in combination—for upwards of two hours . . . [but] the act is accomplished [by] a young master of dialectology named Alan Arkin, and the achievement undoubtedly will make him a Big Hollywood Star." Louis Chapin, in the *Christian Science Monitor* (June 3, 1966), called Arkin's a "Chaplin-esque style that is still clearly his own." The film attracted the favorable attention of Senator Ernest Gruening, who praised it in remarks inserted into the *Congressional Record* in May 1966, and Moscow's *Pravda* officially recognized *The Russians Are Coming* in a review that observed: "This extremely funny film is based on a very sad situation in the world—the Cold War. . . . The conflict is made to appear very simple. Would that it were this uninvolved." For his performance in his first motion picture, Arkin was nominated for a best actor award in 1967 from the Academy of Motion Picture Arts and Sciences.

As a change of pace, Arkin turned to directing after *The Russians Are Coming* was completed. He was signed to direct *Happily Never After,* a comedy by J. A. Ross scheduled to open in New York in March 1966, but he left the play in Boston when he grew unhappy with revisions in the script. When the play reached Broadway, it opened to disastrous reviews and closed the next day. Adopting the name of Roger Short, Arkin stepped in as director of Henry Livings' *Eh?*, an Off-Broadway production, about two weeks before it opened in November 1966 and after two directors had quit. He used a pseudonym because he was under contract to begin direction of *Hail, Scrawdyke!* only a week later. *Eh?* received mixed reviews and *Hail, Scrawdyke!* closed within a week of its opening in December 1966.

Alan Arkin lives in an apartment in the Brooklyn Heights section of New York with his second wife, Barbara Dana, his leading lady in *Enter Laughing*. The building is owned by Norman Mailer, with whom Arkin exchanges a grunted greeting whenever they meet in the hallway. By a former marriage to a Bennington girl that ended in divorce, Arkin has two small sons. About six feet tall and weighing about 170 pounds, the sleepy-eyed Arkin looks more like an escapee from the library of City College than a successful actor. Restless and brooding offstage, he finds idleness oppressive. In his leisure time he taught himself to play the recorder, flute, and fife, and he wrote an unpublished children's book and an unsold movie script. An excellent photographer, he would make photography his second choice as a profession. His own severest critic, he fears new roles, but once he has made the initial breakthrough, he becomes completely lost in his work. He has often appeared at civil rights benefits and signed anti-Vietnam war statements. Asked by Bernard Weinraub what he was doing to stop the war, Arkin replied, "I sit home and curse a lot." He is a member of the Screen Actors Guild, Actors Equity Association, American Federation of Musicians, American Federation of Television and Radio Artists, and the American Society of Composers, Authors, and Publishers.

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ASHKENAZY, VLADIMIR (ash-ken-ä'zē)

July 6, 1937- Concert pianist
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The finest of the younger pianists to emerge from the Soviet Union since World War II is Vladimir Ashkenazy, who now makes his home in England. Ashkenazy is noted for the rare combination of intellectual restraint and lyrical intensity that he brings to the music of the romantic tradition. Although the bravura moods of Rachmaninoff, Liszt, and Prokofiev lie well within the compass of his technical virtuosity, the quieter passages of Chopin are more natural vehicles for his preëminent talent —the subtle probing of nuances. "Mr. Ashkenazy combines the Gilels objectivity and the Richter introspection into a very personal blend of poetry and charm," Harold C. Schonberg once wrote. "He never will be a thunderer. Instead he will develop along the lines of a latter-day Rafael Joseffy—a pianist of elegance, style, and poetry."

Of Jewish descent, Vladimir Ashkenazy was born in Gorki (formerly Nizhni Novgorod), U.S.S.R. on July 6, 1937. His father is David Ashkenazy, a piano accompanist. His mother, who is also a pianist, enrolled him in his first music class when he was six. He studied piano under Anaida Sumbatian at the Central Music School in Moscow for ten years before submitting himself to the tutelage of Lev Oborin at the Moscow State Conservatory.

In 1955 Ashkenazy took second place in the International Chopin Competition in Warsaw, Poland. At Brussels the following year he finished first among fifty-nine pianists from twenty countries in one of the most difficult contests in the world, the Queen Elisabeth of Belgium Competition (Concours Reine Elisabeth), in which the contestants are required to learn within one week a short solo piece, a concerto, and a new, unpublished work by a contemporary Belgian composer.

Booked by Sol Hurok for a ten-week tour, Ashkenazy arrived in the United States in the fall of 1958 and made his American debut in Washington, D.C. on October 12 as soloist with the National Symphony Orchestra. His performance of Chopin's Concerto No. 2 in F Minor for Piano and Orchestra Op. 21 on that occasion was, in the opinion of Theodore Schaeffer in *Musical America* (November 1, 1958), "balanced and sensitive." "Here was Chopin in the old tradition," Schaefer wrote, "almost understated, yet so exquisitely proportioned and perfectly paced that the capacity audience in the vast hall seemed caught in the spell of finely wrought chamber music."

In his first appearance in New York City, at Carnegie Hall on October 24, 1958, Ashkenazy played Rachmaninoff's *Variations on a Theme by Corelli*, Chopin's Scherzo in E Major and Nocturne No. 3 Op. 9, Liszt's *Mephisto Waltz*, and Brahms's *Variations on a Theme by Handel*. Critics were in general agreement in praising his sensitivity and fluent technique in the delicate Chopin piece. Some, however, found fault with his handling of louder passages, particularly the closing fugue in Johannes Brahms's *Variations on a Theme by Handel*. In interpreting the latter, according to Winthrop Sargeant of the *New Yorker* (November 1, 1958), "he tended to substitute mere pounding for genuine robustness." In Los Angeles, where his program included Ravel's *Gaspard de la nuit* and Bach's Partita No. 6, Albert Goldberg of the Los Angeles *Times* (December 8, 1958) commented on his interpretation of Ravel: "Ashkenazy is a master of shimmering impressionistic effects, and one can think only of Gieseking as a possible comparison."

Ashkenazy graduated from the Moscow State Conservatory in 1960. In June of the same year he was among the loyal friends of Boris Pasternak in attendance at the funeral of the Nobel Prize-winning poet and novelist, who had died out of favor with the Soviet establishment. In tribute to Pasternak, Sviatoslav Richter, with Ashkenazy spelling him, played the battered upright in the Pasternak home. On February 25, 1961, Ashkenazy married Thorunn Tryggvasdatter, an Icelandic-born, British-bred pianist who had met the young Russian musician at the first Tchaikovsky Piano Competition in 1958 and had been a fellow student of his at the Moscow State Conservatory in 1960.

At the urging of the Soviet government, Ashkenazy entered the second International Tchaikovsky Piano Competition in Moscow in May 1962. He did so reluctantly, because he considered it inappropriate for a pianist of his reputation to compete in a contest primarily intended as an opportunity for discovering and rewarding unknown talent. (The 1958 competition had been the occasion for the rise of the young American pianist Van Cliburn from obscurity to international fame.) In the 1962 contest, Ashkenazy tied for first place with John Ogdon of England. Each received a gold medal and the equivalent of $2,775 in prize money.

During his second tour of the United States, Ashkenazy appeared at Philharmonic Hall in New York City on October 28, 1962, playing Chopin's twelve Études Op. 25, Mozart's Sonata in D (K. 311), and Prokofiev's Sonata No. 6. "The Mozart was a delight," Harold C. Schonberg wrote in the New York *Times* (October 29, 1962). "Unlike most Russian artists, Mr. Ashkenazy plays Mozart without worrying too much about 'classic' contours. He gave the music a bright, jolly, and spirited performance, one in which the articulation was perfect, the phrases supple, the dynamics ample. Doing so, he came much closer to the heart of the music than most of his elders, who approach the classic style with such reverence that paralysis seems to set in."

Schonberg noted that Ashkenazy made Prokofiev's Sonata No. 6 "a lyric rather than a heroic experience." "Lyricism rather than heroism is at the core of Mr. Ashkenazy's playing," Schonberg wrote. "He uses his enormous technique in a subtle manner, never overstressing. . . . Lacking a bronzelike tone, Mr. Ashkenazy concentrated on degrees of light and shade. . . . There is strength to Mr. Ashkenazy's playing, to be sure, but it is tensile strength, tempered steel rather than concrete." Schonberg was less satisfied with the pianist's rendition of the Chopin Études, however: "He had a tendency to play too fast, to adhere too closely to a metronomic tempo once he got under way, and to phrase rather squarely. The freedom and musical flexibility that were apparent elsewhere in the recital were missing here."

From January to April 1963 Ashkenazy made a concert tour of Great Britain, accompanied by his wife and infant son. During the tour, his wife, who had never acclimated herself to life in the Soviet Union, persuaded him to take up residence in England, where her parents live. As soon as the British Home Office announced, on April 16, 1963, that the Ashkenazys had been given residency permission, editorialists in the Western press began applying Cold War logic to the action and interpreting it as a political defection. Ashkenazy called a press conference in Liverpool on April 17 to dispel that notion. He said, as quoted in the Manchester *Guardian* (April 18, 1963): "There is nothing political in this whatsoever. . . . I do not know anything about politics. I love my country and will always be grateful to Russia for my musical education. I think young people have a much better opportunity to be trained musically in Russia, but perhaps things are somewhat different when one matures. . . . I have spoken to officials in the Soviet Embassy in London and they seem quite happy about it. I retain my Soviet passport and am free to return to Russia whenever I want. . . . My father and mother, who live with my sister in Moscow, are not happy about it, however. They are nearly heartbroken." His statement was in vain, however. Three years later Dan Sullivan wrote, after interviewing Ashkenazy: "The incident was, in his view, so badly distorted by the press that he doesn't like to talk about it even now" (New York *Times*, January 2, 1966).

VLADIMIR ASHKENAZY

In May 1963, Ashkenazy, with his wife, visited the Soviet Union, to see his parents and to discuss his future plans with officials at the Soviet Ministry of Culture. He apparently had some lingering doubts about the decision to move to England, but these were resolved during his visit to his homeland, which lasted two months. While in Russia, he appeared before Soviet audiences in a series of duo-piano concerts with his friend Malcolm Frager, the American pianist. The two had met in New York in 1958 and had been carrying on a voluminous correspondence since that time. Frager and Ashkenazy played duet concerts in other countries in subsequent years, including one at Reykjavik, Iceland in 1964.

At the Holland Festival in Amsterdam in June 1965, Ashkenazy was soloist with the Amsterdam Concertgebouw Orchestra in a performance of Beethoven's Concerto No. 5 Op. 73 in E Flat ("Emperor"). "If it lacked the impetuosity and volume of sound associated with the grand manner," John Kraglund observed of the performance in the Toronto *Globe and Mail* (June 30, 1965), "it still had the vitality and dramatic intensity." Ashkenazy gave several performances in the United States in late 1965 and early 1966. In one of them, with the London Symphony Orchestra at Carnegie Hall on April 6, 1966, he invested Beethoven's Piano Concerto No. 3 in C Minor with a haunting melancholy quality far different from the furious, defiant anger that is usually associated with that work. "The softer, veiled qualities touched hidden notes of despair and tragedy," Howard Klein noted in the New York *Times* (April 7, 1966). "In this day, when so much playing is overly concerned with notes, it was almost a shock to hear so much music and be so little aware of notes."

Among his concerts in England in 1966 was one at Philharmonic Hall in Liverpool on October 12, 1966 that prompted Gerald Larner to write in the following day's Manchester *Guardian*: "Mr. Ashkenazy's great characteristic is his intellect, which is presumably why his performance of the fugal last movement of Beethoven's [Sonata in A] Op. 101, which is commonly made to sound so pointless, was the best part of the recital." After an appearance by Ashkenazy with the New York Philharmonic in April 1967, Theodore Strongin wrote in the New York *Times* (April 14, 1967): "His sense of mass sound was amazing. No matter how loud or busy the orchestra, it seemed to float on Mr. Ashkenazy's controlled figurations. . . . There was always a sense of direction, of poise, of eloquence."

Although unassuming and wryly diffident in his general bearing, Ashkenazy is usually brisk and businesslike in his performances. Darting to the piano, he is often seated and playing before some in the audience have realized that he is on stage, and he plays so vigorously that he is soon drenched with perspiration. Ashkenazy's work may be heard in recordings on the Angel, Bruno, MK-Abbey, London, and Artia labels.

Slightly built, Vladimir Ashkenazy weighs 132 pounds and looks shorter than his five feet six inches. His hair used to sweep wildly upward in a luxuriant shock, but now he wears it in a more conventional cut. Dan Sullivan in the New York *Times* (January 2, 1966) described him as "ferociously intelligent and refreshingly aware of the world beyond music . . . very serious . . . horrified of cant." Besides his son, Vladimir Jr., Ashkenazy has a daughter, Nadya. The passport issued to him by the Soviet government allows him to live in England without losing his Soviet citizenship.

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BAILEY, F(RANCIS) LEE

June 10, 1933- Lawyer
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By the example of his own spectacular career, the Massachusetts attorney F. Lee Bailey is encouraging the reversal of a condition he has long deplored: the dearth of reputable and professionally trained criminal lawyers in the American bar. In 1966, just six years after he was licensed to practise, he won acquittal in the retrial of Dr. Samuel H. Sheppard, who had been convicted of a 1954 murder, and then went on to serve as defense attorney in such other celebrated cases as those of Dr. Carl Coppolino and Albert DeSalvo, the confessed Boston Strangler. Bailey is a controversial figure who has antagonized some of his colleagues partly by his receptiveness to publicity and his criticism of certain values and methods in legal training. Feature articles in newspapers and national magazines have placed him in the heroic tradition of defense lawyers like Clarence Darrow, Lloyd Paul Stryker, and Edward Bennett Williams. Inevitably, though over his objections, he has also been compared to the fictional Perry Mason.

Francis Lee Bailey, who is of English and German ancestry, was born on June 10, 1933 in Waltham, a Boston suburb, where he also spent much of his early life. There were two other children in the family. His father, a newspaper advertising man, worked for a time during the Depression for the Work Projects Administration. When the boy was ten years old, his parents were divorced. Some years earlier his mother, a schoolteacher, had founded the Green Acres Country Day School in Waltham, which she developed into one of the largest nursery schools in Massachusetts and which she still operates, as Mrs. Grace Mitchell. In 1950, when he had completed college preparatory training at Kimball Union Academy in New Hampshire, he entered Harvard University on a scholarship, intending to specialize in English. He left school at the end of his sophomore year to join the Naval flight training program and after eighteen months transferred to the Marines as a jet pilot.

While in military service Bailey volunteered to join the three-member legal staff at the Cherry Point Marine Corps Air Station in North Carolina, and he soon found himself the legal officer for more than 2,000 men. He became convinced at that time, as he is quoted in the *Saturday Evening Post* (November 5, 1966) as saying: "You can learn enough to practise criminal law without ever going to law school." His experience in defending accused servicemen before courts martial, along with his reading of Lloyd Paul Stryker's *The Art of Advocacy; A Plea for the Renaissance of the Trial Lawyer* (1954), led him to decide upon law as his career.

During the summer after his discharge from the service with the rank of second lieutenant, Bailey returned to Harvard, but he shortly transferred to Boston University Law School, which waived its entrance requirements of three years of college because of his legal experience in the Marines. When he obtained his LL.B. degree from Boston University in 1960, he stood at the top of his class academically with a 90.5 average, but, according to *Time* (December 9, 1966), "he graduated without honors because he refused to join the Law Review." He took his bar examination in June 1960 and was admitted to practice the following November.

About the time of his enrollment in law school Bailey had founded a private detective agency geared particularly to helping lawyers to deal with the extensive research that he believes is of utmost importance in preparing any case. His agency reportedly took up some sixty hours of his time each week, and while he was still studying law, his firm handled over 2,000 cases for criminal lawyers. Several years later he sold his agency to Andrew J. Tuney Jr., a former Massachusetts state police lieutenant, on whom Bailey now relies for his detective work. Bailey insists upon spending as much money as he feels is necessary for meticulous investigation. His skill in finding and analyzing facts, more than anything else, he thinks, is responsible for his success. "Lawyers who don't investigate should be yanked for malpractice," he once told Donald Jackson in an interview for *Life* (February 17, 1967).

As part of his training in the electronic devices of present-day investigation, Bailey attended Chicago's Keeler Polygraph Institute. It was as an expert in the operation of a lie detector that he was engaged, at the age of twenty-seven, to help an elderly Boston lawyer in the much-publicized Torso Murder Case. The accused, George Edgerly, charged with killing his wife and disposing of the dismembered remains in the Merrimack River, had failed a lie detector test. Bailey was originally hired only to cross-examine the prosecution polygrapher, but when the defense attorney collapsed from a heart attack, he readily took over the case and won a verdict of not guilty.

In 1961, again as a lie detector specialist, Bailey was called in on the case of Dr. Samuel H. Sheppard, an Ohio osteopath who had been convicted in 1954 of the murder of his wife. Becoming deeply involved in the effort to free Sheppard, Bailey carefully studied the 9,808 pages of briefs and testimony of the trial. He helped to win the June 1966 United States Supreme Court reversal of Sheppard's conviction, on the grounds that the state trial judge had not protected Sheppard in 1954 from prejudicial publicity that may have influenced at least some of the jurors, who had been permitted to go home at night. Bailey then persuaded his client not to accept parole, but to absolve himself of the murder accusation by seeking acquittal in a new trial. Thanks to Bailey's defense, in November 1966 Sheppard walked out of the courtroom a completely exonerated man, leaving the state of Ohio casting about for the "real murderer."

Right after his victory in the Sheppard case Bailey was described in the New York *Times* (November 18, 1966) as "easily the shiniest new star in the criminal law field." He had by this time handled about fifty cases. His clients included four suspects in the $1,500,000 Plymouth Mail Robbery who had hired him to represent them in December 11, 1962. When one of the suspects admitted that he had been informing on the others to Post Office inspectors, Bailey used his knowledge of electronic eavesdropping methods to help support his allegation that the inspectors had violated the right of privileged communication between lawyer and client. In November 1967 Bailey secured a not-guilty decision from a federal jury for one of the robbery suspects, John J. Kelley.

In defending another of his clients, George Nassar, in 1965 on a charge of first-degree murder, Bailey took something of a risk in preferring a verdict of guilty without recommendation of mercy, if he could not get an acquittal. He had objected to the trial judge's admitting certain evidence from the arresting officer, and he realized that if he appealed the conviction, the Massachusetts Supreme Judicial Court would be less likely to affirm a death penalty than a life sentence. A reversal in the Nassar case was handed down a day after the Sheppard reversal.

F. LEE BAILEY

Through Nassar, Bailey was called into the Boston Strangler case. After his arrest Nassar had been sent for observation to the Bridgewater mental hospital for the criminally insane in Massachusetts, where his cellmate was Albert DeSalvo, an accused rapist. DeSalvo wanted to confess that he was the Boston Strangler, who had killed thirteen women without leaving a clue. According to Edward Linn's account in the *Saturday Evening Post* (November 5, 1966), he told Bailey, "I know I can't ever go on the street again. I'd like to go somewhere to a good institution instead of this rat trap so that some doctors will look at me and tell me why I did it." The state could not prosecute DeSalvo on murder charges because of lack of evidence. Bailey was convinced that DeSalvo was insane and had acted under an "irresistible impulse," and partly in an effort to help him get proper medical treatment, he pressed for a speedy trial on charges of burglary, assault, and sexual offenses. He fought for acquittal by reason of insanity, but because of what he regards as Massachusetts' outmoded definition of insanity, in January 1967 his client was convicted of those charges, declared legally sane, and sentenced to a ten-years-plus-life term. Charging that "Massachusetts just burned another witch," Bailey declared that he would challenge the state's criminal insanity law in appealing the verdict.

Bailey achieved one of his most notable successes on December 16, 1966 with the acquittal in Freehold, New Jersey of Dr. Carl Coppolino, who had been charged with the murder by strangulation of Lieutenant Colonel William E. Farber. The accusations of the colonel's wife, Marjorie Farber, the former self-confessed lover of Coppolino, had led to the doctor's indictment. Bailey won the acquittal largely through the picture he gave the jury of Mrs. Farber as "the woman scorned" when Coppolino married Mary Williams Gibson in Florida on October 7, 1965, forty days after the death of his first wife, Carmela. Because of his close attention to details Bailey was also able to produce enough medical testimony to convince the jury that the colonel had died of a heart attack induced by natural causes. In the spring of 1967, in Naples, Florida, Coppolino had to stand trial again, this time on the charge of murdering his wife, Carmela, by the injection of the drug succinylcholine chloride, thought until now to be undetectable in the human body. Despite Bailey's vigorous defense, he was convicted on April 28, 1967 of second-degree murder and sentenced to life imprisonment.

Other accused murderers, as reported in the press, whom Bailey has been retained to represent in appealing their convictions include Charles Schmid Jr., the so-called "Pied Piper of Tucson," found guilty of murdering two teen-aged girls and indicted for the murder of a third; and T. Eugene Thompson, a Minnesota attorney convicted of having his wife murdered after insuring her for a million dollars. In the latter case he is seeking reversal on the grounds of prejudicial publicity. Trial-by-publicity is also involved in one of the arguments Bailey is using in his defense of Mark Fein, now serving a thirty-year sentence in Sing Sing after being convicted of second-degree murder in the 1963 slaying of Rubin Markowitz, a bookmaker. In appealing the conviction Bailey maintains that the press material released by police to newspapers before the trial was inflammatory, that the prosecution concealed evidence favorable to the defense, and that the court admitted evidence obtained through unlawful search and seizure.

Bailey's office has also taken over the appeal of Alfred Dovico, who is serving a ten-year sentence on a narcotics conviction in the Atlanta federal penitentiary. Dovico was arrested in New York in 1961 along with Paul Gangi, who pleaded guilty to the charge of selling cocaine. Gangi later admitted to inmates in prison that Dovico, though found guilty of the same charge, had been innocent. He died, however, before he could testify at a new trial for Dovico, who was again convicted. Bailey agreed to handle the appeal, and in the summer of 1967, when the death of Dovico's wife made it impossible for the family to raise the necessary money, he said that he would waive the legal fee.

Not all of Bailey's clients, by any means, are suspected or convicted criminals. In March 1967 a newly organized group of trotting and pacing drivers, the National Association of Harness Drivers, engaged him as their legal representative, partly to help "raise their public image." Accepting the retainer of $5,000 a year, somewhat less than his usual fee, Bailey said, "If there are any bad apples in the harness racing barrel, these must be removed and the barrel must be cleaned." In a hearing before the New York State Harness Racing Commission in September 1967 he represented Ben Webster, who had been charged with driving his horse during a race "in a manner inconsistent with an attempt to win."

In public speeches and press interviews Bailey has sometimes discussed his long-term objective of improving the status of criminal law practice. Maintaining that "defenders of people are more worthy than defenders of property," he criticizes many law professors for trying to discourage students from entering criminal law. He also complains that law schools lack the specialized courses necessary to prepare a criminal lawyer, to provide the sort of training, for instance, that he obtained through his work in his detective agency. Among the remedies that he suggests are a fourth year of law school to offer courses in investigation, cross-examination, trial tactics and strategy, summation, appellate procedure, and other subjects related to criminal law, and then a year's apprenticeship to a trial judge.

Bailey, who wrote the foreword to Sheppard's autobiographical *Endure and Conquer* (1966), controls the sale of book and movie rights to the story of Sheppard until his legal fee for that case is paid. He has a similar agreement with Coppolino and also partly controls movie rights to the story of DeSalvo. "I'm not exactly trying cases for publication rights," he explained in an interview (New York *Times*, February 22, 1967). "But it is a guarantee that I will be paid. Some people have no money. This [publication rights] is one source of revenue for people who have fascinating stories and I do defend people with fascinating stories." A Hollywood producer is planning a motion picture, tentatively entitled "The Sam Sheppard Story," in which Bailey has been cast to play himself. Television audiences had a chance to become acquainted with him as the interviewer of celebrities on *Good Company*, a weekly program presented by ABC from September through December of 1967. Among the well-known personalities with whom he talked on the show, visiting them in their homes, were Senator Everett M. Dirksen, David Merrick, Tony Curtis, Billy Graham, and Truman Capote.

In his style as a criminal lawyer, F. Lee Bailey has suggested, he most closely resembles Edward Bennett Williams. The word "flamboyant," sometimes used in the press to describe Bailey, does not apply to his performance in the courtroom, where his manner is controlled and quietly confident, if occasionally brash. His speech is firm and crisp, and he dresses conservatively and impeccably. "In court he is no scenery-chewing Barrymore but is methodical and relentless, boring in and tunneling under his prey like a determined badger," Donald Jackson wrote in *Life* (February 17, 1967). "He is even built badger-like—low to the ground, sturdy and powerful." He stands five feet nine inches tall, weighs 175 pounds, and has blue eyes and brown hair.

With cases pending or being decided often in more than a dozen states, Bailey pilots his own jet plane to meet his crowded schedule. He also has two of three other planes, fast cars, a motorcycle, and two sloops. Sailing has succeeded hockey as his main recreation. He has a spacious home on an eighty-acre estate in Marshfield, a Boston suburb, where he lives with his wife and former secretary, Froma Vicki Bailey, and their son, Scott. By an earlier marriage, which ended in divorce, he has two other sons, Ben and Bryan. He uses his home as a second office and has equipped it with electronic communication devices that enable him to keep in close and constant touch with his assistants, investigators, and clients across the country.

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BARZEL, RAINER (bärt'səl rī'nər)

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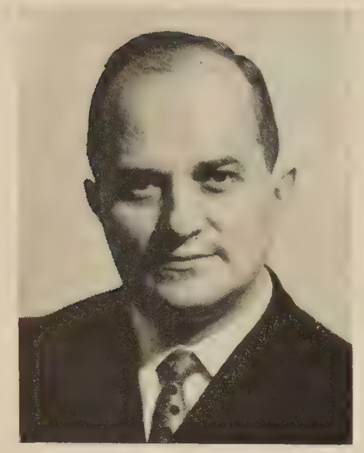

RAINER BARZEL

One of the most promising of the younger men on the political stage of the Federal Republic of Germany, Rainer Barzel has in recent years experienced a phenomenal rise within the leadership of West Germany's dominant political party, the Christian Democratic Union (CDU). Since 1964 he has served as chairman of its parliamentary group, and with his election as first deputy chairman of the CDU in March 1966, he attained the second-highest rank in the party organization. A lawyer and former state civil servant, Barzel became a member of the Bundestag (lower house of the federal legislature) in 1957 and served as Minister for All-German Affairs in Chancellor Konrad Adenauer's Cabinet in 1962-63. An authority on foreign affairs who holds to the dictum that politics is the "art of the possible," Barzel stirred up considerable controversy with a speech he delivered in New York City in June 1966, in which he outlined a plan for German reunification that included far-reaching concessions to the Soviet Union, whose legitimate interests in Germany, he felt, must be recognized. Although he lost in his bid for the West German Chancellorship in late 1966, Barzel continues to constitute a major challenge to the CDU's elder statesmen.

A native of Braunsberg, a 700-year-old village near a Baltic Sea inlet in the southern part of East Prussia (now under Polish administration), Rainer Barzel was born on June 20, 1924 to Dr. Candidus Barzel, a high school teacher and headmaster, and Maria (Skobowski) Barzel. A Roman Catholic, he spent his formative years in Berlin, where he attended elementary school and obtained his secondary education at a Jesuit Gymnasium. From 1941 to 1945 Barzel was a pilot in the airborne branch of the German navy, where he attained the rank of lieutenant.

Unable to return to his East German home community after the war, Barzel entered the University of Cologne in 1945 to study law and economics. As a student, he joined the ranks of Neues Deutschland, a movement of young Roman Catholic laymen, and he later became one of its leading spokesmen. He graduated with a doctor of laws degree in 1948 and in the following year passed the state bar examination. Barzel began his career during the latter days of the Allied occupation of Germany as a legal assistant with the bi-zonal economic council, administered jointly by the American and British occupation forces, with headquarters at Frankfurt am Main. After the establishment of the Federal Republic of Germany in September 1949, Barzel entered the civil service of North Rhine-Westphalia, West Germany's largest and most industrialized state. As a junior official in the state's Ministry for Federal Affairs—which dealt with problems involving the relationship between the state and federal governments—Barzel soon came to the attention of Minister-President Karl Arnold, one of the leading men in the CDU, who recognized his abilities and helped him to advance to positions of greater responsibility. For a time, Barzel was his state's liaison man in Hesse. In 1953-54 he served as North Rhine-Westphalia's representative to the federal government in Bonn, and from 1955 to 1956 Barzel held the post of deputy to the Minister for Federal Affairs.

Meanwhile, Barzel had also been taking part in politics, as a member of the local CDU organization in the state capital of Düsseldorf, where his creative, sometimes unconventional political ideas won the confidence of party leaders. In 1956 he took a leave of absence from the civil service of North Rhine-Westphalia to devote full time to national politics as a member of the CDU executive committee. Barzel made his first bid for elective office in 1957, when he became a CDU candidate for a Bundestag seat representing a predominantly Roman Catholic district in the Rhineland, and was elected with some 70 percent of the votes. As the youngest member of the Bundestag, he soon played an important role in helping to resolve the CDU's organizational and ideological problems. He was reelected to the Bundestag seat in 1961.

Barzel's early ideological orientation was characterized by a right-wing Roman Catholic viewpoint (he had founded a violently anti-Communist organization known as "Rettet die Freiheit," or "Save Freedom"), and in the Bundestag he became a protégé of former Foreign Minister Heinrich von Brentano, a staunch anti-Communist, who became chairman of the CDU parliamentary group in 1961. When in 1962 Chancellor Konrad Adenauer asked Barzel to submit his ideas for an official CDU ideology, he prepared a document far to the right of the consensus of CDU opinion, although his insistence that the party continue to stress its Christian background became official party policy.

Wanting to include more young men in his government, in October 1962 Chancellor Adenauer appointed Barzel Minister for All-German Affairs. In that post Barzel conducted regular radio broadcasts to East Germany and initiated arrangements under which political prisoners held in the East could be released in return for compensation. Despite his impressive performance, Barzel had to relinquish his office in the following year to Erich Mende, whose small Free Democratic party was needed by incoming Chancellor Ludwig Erhard to establish a workable coalition government.

Although Erhard offered Barzel the Ministry of Refugees, he refused it, choosing to remain outside the Cabinet and devote his efforts to the role of deputy chairman of the CDU parliamentary group, to which he had been named by Brentano. When Brentano became seriously ill in late 1963, Barzel became acting chairman of the CDU parliamentary group and soon won respect for his energetic efforts to forge unity among the diverse factions of the CDU. In the fall of 1964 he brought some semblance of harmony to the strife-ridden party, when he called a caucus of the 240 CDU representatives and threatened to resign if any more public quarrels broke out within the party.

In early December 1964, after Brentano's death, the CDU Bundestag group elected Barzel as his successor by a vote of 179 to 3. As CDU parliamentary chairman, Barzel acted as Chancellor Erhard's chief representative in the Bundestag. He consulted with him on all major legislation and guided important measures through the Bundestag. He reportedly helped to influence Erhard in the spring of 1965 to establish diplomatic relations with Israel as a countermove to East German approaches to the Nasser regime in Egypt. In March 1965 he was also influential in bringing about the adoption of a measure extending the statute of limitations on Nazi war crimes.

In the campaign preceding national elections of the fall of 1965, Barzel campaigned in behalf of CDU candidates, traveling some 13,000 miles on speechmaking tours. Although the two principal candidates in the elections were Chancellor Erhard and Social Democratic leader Willy Brandt, some opponents of Erhard suggested Barzel for the Chancellorship, possibly as head of a "grand coalition" of CDU and Social Democrats. Former Chancellor Adenauer reportedly favored Barzel for that role. After the elections had reaffirmed Erhard in the Chancellorship, Barzel helped to organize the new Cabinet. Although he could have taken a ministerial post, he chose to remain as chief spokesman of the CDU in the Bundestag.

In February 1966, after Adenauer resigned the chairmanship of the CDU, and while Erhard was as yet undecided whether to become a candidate for the post, Barzel startled observers by announcing his intention to become a candidate for the top party position. Finally supporters of Erhard, who regarded Barzel as an upstart engaged in a naked grab for power, persuaded the Chancellor to make his bid for the party chairmanship. As a compromise, Barzel accepted the candidacy for first deputy chairman. Although elected at the party convention, his ambition seemed to have engendered some resentment among party members, since he ran behind Erhard in the voting, receiving only 385 of a total of 558 votes.

While on a visit to the United States, during which he consulted with President Lyndon B. Johnson, Barzel delivered two identical speeches in Washington, D.C. and New York City on June 16 and 17, 1966 in commemoration of the 1953 East German anti-Communist uprising. Radically departing from previous West German proposals for reunification, he noted that the Soviet Union had legitimate military interests in Germany, and suggested that Soviet troops might be retained in a reunified Germany within the framework of a European security system. He also suggested that a reunified Germany could continue to supply the U.S.S.R. with the goods it currently receives from East Germany. Barzel proposed a four-power commission composed of the United States, the Soviet Union, Great Britain, and France to deal with the broad German question, and mixed commissions of West and East German experts to discuss specific questions of common concern. As an added concession he suggested that the Communist party, now illegal in West Germany, might be accorded the status of other parties. Although he did not commit himself with regard to the permanence of the Oder-Neisse line as a boundary between Germany and Poland, he maintained that the issue could be negotiated.

Reactions to Barzel's speech varied. The CDU presidium immediately dissociated the party from Barzel's comments, which were termed "a personal expression of opinion." On June 20, 1966 the party executive adopted a motion proposed by Franz-Josef Strauss, expressing complete confidence in Barzel, but on the following day the CDU parliamentary group rejected the confidence resolution and adopted a resolution proposing no change in existing foreign policy. Foreign Minister Gerhard Schröder criticized Barzel for proposing undue appeasement, and Adenauer was said to have expressed his disapproval. Although a sampling of public opinion indicated that Barzel's ideas had substantial support among the population, the consensus of German press opinion was generally unfavorable. The view was widely held that Barzel's statements, motivated by personal ambition, were timed to cut the ground from under the Social Democrats, who had previously proposed a televised exchange of debates with East German spokesmen. Barzel's proposals failed to satisfy the Soviet Government and were denounced in *Pravda*. East German Communist party chief Walter Ulbricht called the proposals "adventurous" and in line with "United States imperialism." The United States Department of State was noncommittal, but the Washington *Post* (June 17, 1966) commented favorably on Barzel's "extraordinarily frank and refreshing thoughts about the future of Germany."

Although Barzel has denied any plot to force Erhard from the Chancellorship, some observers believe that he was largely responsible for the Cabinet crisis of October 1966 that led to the breakup of Erhard's coalition government. The crisis reached its climax on October 27, 1966, when the four Free Democratic ministers resigned from the Government in protest against Erhard's plans to increase taxes to offset a deficit in the budget. According to a correspondent for *Newsweek* (November 7, 1966), "Erhard's own 'supporters' led by Rainer Barzel, the Christian Democrats' nakedly ambitious majority leader, were working behind the scenes to precipitate a Cabinet crisis in the hope that it would trigger the Chancellor's resignation—or at least accelerate his removal. Their technique was a simple one: they constantly pressured Erhard to take a stand so uncompromising that the Free Democrats would have no choice but to walk out of the coalition."

Since Erhard's position as the head of a minority government was no longer tenable, the party leadership sought a successor for him, and Barzel was regarded by many as the leading contender for the top Government position. When, however, the CDU parliamentary group met on November 10, 1966 to select its nominee for the chancellorship, Barzel failed to muster the support of his party colleagues. The party's choice was Minister-President Kurt Georg Kiesinger of Baden-Württemberg, who won nomination for the Chancellorship on the third ballot with 137 votes, against 81 cast for Foreign Minister Gerhard Schröder and only 26 received by Barzel. Kiesinger took office on December 1, 1966 as head of a "grand coalition" of Christian Democrats and Social Democrats, while Barzel continued in his role as chairman of the CDU parliamentary group. But most observers are convinced that Barzel has not yet reached the peak of his political career.

Despite his occasionally unorthodox statements, Barzel's foreign policy views represent an essentially middle-of-the-road position, between the pro-American "Atlanticist" policy and the pro-French "Gaullist" stand. He believes that German foreign policy must be based on close Franco-German friendship but rejects the Gaullist view of Europe as a third force and believes in a close relationship with the United States and Great Britain. His seemingly pro-Russian views are motivated by the conviction that the Soviet Union holds the key to German reunification, but he opposes any surrender of alliances with the West as a price for unity. He also believes that a prosperous Germany is morally obligated to aid the underdeveloped countries of the world. On the domestic scene Barzel has helped to transform the Volkswagen automobile works from government ownership into a broadly based, publicly owned stock company. Over the years, Barzel has written many articles, and he is the author of several books, dealing mainly with German politics. These include *Die geistigen Grundlagen der politischen Parteien* (1947), *Souveränität und Freiheit* (1950), *Die deutschen Parteien* (1950), *Karl Arnold—Grundleger christlich-demokratischer Politik* (1960), and *Mater et magistra* (1962).

Dr. Rainer Barzel, and his wife, the former Kriemhild Schumacher, whom he married in 1948, have one child, a daughter. A short, stocky man with a receding hairline and a fondness for cigars, Barzel keeps abreast of world affairs by reading all the important newspapers. Although absorbed in politics, he occasionally finds time for his modern art collection. Neil Ascherson of the London Observer Service has written of Barzel, as quoted in the Toronto *Globe and Mail* (December 10, 1964): "He cultivates a reputation for vim, pep, and other saleable qualities, striding about the parliamentary corridors in brisk young jackets and narrow trousers. He has brilliant eyes, an eagle's nose. . . . The aggressive qualities . . . come out in his Bundestag speeches, fluent, agile, sometimes impassioned, and often mockingly witty performances."

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BAUER, HANK

July 31, 1922- Baseball manager
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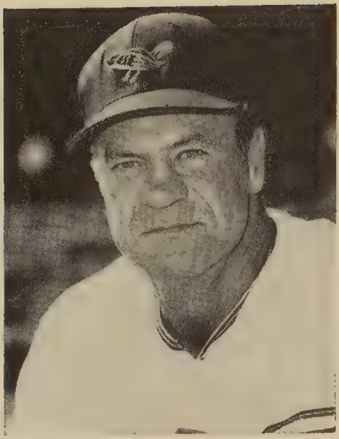
Under the management of Hank Bauer, the Baltimore Orioles, once the weakest team in the American League, won their first league pennant and first World Series crown in 1966. Bauer, who became manager of the Orioles in 1964, earlier earned a reputation in baseball as a hard-working, do-or-die outfielder who helped the New York Yankees to win nine pennants and seven world championships between 1949 and 1958. Bauer's career totals as a major league player were a .277 batting average, 703 runs batted in, 164 home runs, 57 triples, 229 doubles, and a fielding average of .982. As a manager he belongs to the gruff, instinctive, non-cerebral school, with few rules other than the absolute one that his players always give their best effort. Bauer was twice chosen American League Manager of the Year in the Associated Press poll of sportswriters, in 1964 and 1966.

The youngest of nine children, Hank Bauer, whose full name is Henry Albert Bauer, was born on July 31, 1922, in East St. Louis, Illinois. His father, John Bauer, an Austrian immigrant who had lost a leg working in an aluminum mill, made a meager living as a bartender. In childhood, Bauer was tough—"a real dead-end kid," one of his brothers has said, as quoted in a *Time* cover story on Bauer (September 11, 1964), "always going around with a bloody nose."

The powerful physique that complements Bauer's inner drive was slow in developing. Reports that have filtered down through the years suggest that his performance as a lean, young ballplayer with an American Legion team in East St. Louis and with the Central Catholic High School



HANK BAUER

varsity was good but hardly indicative of his later prowess. Then, as later, he both threw and batted right-handed. Bauer also played basketball in high school, and the broken nose that contributes to the ruggedness of his face dates to a collision with another player on the court.

After graduating from high school, Bauer joined a pipefitters union and took a job repairing furnaces in a beer bottling plant. He worked only briefly as a journeyman, however. In 1941, through his brother Herman, a baseball player in the White Sox farm system, he tried out with the White Sox and won an assignment to the Oshkosh team in the Class D Wisconsin State League. At Oshkosh he was tried at first base, in the outfield, and, finally, on the pitcher's mound. In fielding his average was good (.954), but in batting it was only fair (.262). Hank Bauer won two of the three games he pitched, but his earned-run average was unimpressive (5.03).

In January 1942 Bauer joined the United States Marines. During almost three years of combat duty as a platoon sergeant in the South Pacific, he caught malaria in New Georgia, was hit in the back by shrapnel on Guam, and was wounded in the left thigh on Okinawa. He returned to civilian life with eleven campaign ribbons, two Bronze Stars, two Purple Hearts, and some painful memories. (The memories, apparently, still cannot be evoked without bitterness. When he toured Japan years later with the New York Yankees, for example, Bauer refused to participate in a wreath-laying ceremony at Hiroshima.)

Returning to St. Louis after his discharge from the Marines, Bauer took a job as an iron-worker with a crew dismantling an old factory. Still suffering from his shrapnel wounds and from recurrent attacks of malaria, he believed that his physical condition now precluded the possibility of a baseball career. Danny Menendez, a roving baseball scout who had known Bauer before the war, persuaded him otherwise and in 1946 obtained for him a contract with the Quincy (Illinois) Gems, a Class B Yankee farm team.

Batting a solid .323 with the Quincy Gems, Bauer was promoted after one season to the Kansas City Blues, a Triple A Yankee farm team. In 1947 his batting average with the Blues was .313 and his fielding average .982. He did almost as well in 1948, with averages of .305 and .965, and toward the end of the 1948 season the Yankees summoned him to New York. Bauer's debut in Yankee Stadium was auspicious, with a hit for each of his first three times at bat, but during the remaining month he accrued only six more hits, and his final average was a dismal .180. In the field he averaged .964.

In 1949 Bauer's averages, at the plate and in the field respectively, rose to .272 and .977; and in 1950, to .320 and .987. His batting average hovered around .300 throughout the early 1950's but later fell toward the .250 mark. More important than his average was his fighting spirit and all-around, long-term performances. Casey Stengel once said of him, as quoted in the *American Weekly* (September 7, 1958), "He can run, throw, and hit. He hits the long ball and he gets the hit when you need it. He's the hardest-running thirty-six-year-old I've ever seen, and he gives you every ounce of his energy for nine full innings every game." Yankee fans, according to a writer in the New York *Times* (October 10, 1966), remember Bauer "clawing his way toward a base or barreling into an enemy infielder who got in his way."

In the *American Weekly* article, Ross quoted a self-analysis by Bauer: "Baseball never has been easy for me. . . . I'm still learning something [about fielding] every day. . . . It's the same with hitting. I'm not a natural hitter and have to sweat out every pitch. For me there's only one way to play this game—and that's to play it hard." Yankee rookies looked up to Bauer, who is a natural leader. "Bauer taught me how to dress, how to talk—and how to drink," Mickey Mantle has said, as quoted in *Time* (September 11, 1964).

Bauer's strenuous performance on the diamond won him a berth on the American League All-Star team three years in succession (1952, 1953, and 1954) and was, in the opinion of many observers, a major factor in the Yankees' winning of nine pennants and seven world championships between 1949 and 1958. Some of Bauer's more memorable playing occurred in World Series games. In the last game of the 1951 series against the New York Giants, for example, he put the Yankees ahead, 4-3, by blasting a triple with the bases loaded, and then, in the ninth inning with two men out and two men on base, he cut short a Giant rally with a lunging, sliding, shoestring catch. In the 1955 series against the Detroit Tigers he crashed into the Yankee Stadium scoreboard wall, running for a ball that was beyond reach of the gloves of both himself and Mickey Mantle. Somehow, before hitting the wall, he managed to tip the ball with the fingertips of his bare right hand and thus divert it into Mantle's glove. In 1956, 1957, and 1958 he established a World Series record by hitting safely in seventeen consecutive series games. In the 1958 series he tied another series record by hitting four home runs.

In 1957 Bauer made headlines off the baseball field when he and some teammates were, allegedly, participants in a quarrel with another patron at the Copacabana nightclub in New York. The other patron, a Bronx delicatessen owner, sued Bauer for allegedly punching him during the quarrel, but a grand jury dismissed the suit. In 1958 Bauer's averages on the diamond slumped to .238 at the plate and .972 in the field, and at the end of the season he was traded to the Kansas City Athletics. Playing with Kansas City in 1960, his batting improved substantially, by 37 percentage points, and his fielding average rose slightly, to .978. He was back on the field with the Athletics as a full-time player in 1961, but only for a few weeks. On June 19, 1961 he was asked to replace Joe Gordon as manager of the Athletics, and he accepted the offer.

The Athletics were fixtures of long standing in the American League basement when Bauer took them over. He improved their fielding, but to the superficial observer, the change was insignificant. The team finished ninth in league standings in both 1961 and 1962. According to published reports, Bauer's chief handicap at Kansas City, besides a dearth of talent to work with, was friction between himself and Charles O. Finley, owner of the club. According to the *Time* cover story on Bauer, Finley "insisted that Bauer play certain men, bench others, ordered him to tell Manny Jimenez, the club's rookie sensation . . . to stop slicing singles and start swinging for the fences." Two days before the end of the 1962 season Bauer announced that he was resigning, because, he said, "when a man loses his pride, he loses everything."

From Kansas City, Bauer went to Baltimore, Maryland as a coach with the Orioles, of whom his old friend Lee MacPhail was general manager. The Orioles had moved to Baltimore in 1954 from St. Louis, where they had been known as the Browns. As the Browns, they had been generally considered the worst team in major league baseball, and their new name and new home brought no magical change. In 1960 and 1961, however, under manager Paul Richards, the team climbed out of the American League's second division and began to look like a serious pennant contender. Unfortunately, Richards left after the 1961 season. He was replaced by Billy Hitchcock, and the players reportedly took advantage of the new manager's genial, relaxed manner. Discipline declined, and the team plummeted back into the depths of the second division. After the 1963 season, the Baltimore front office fired Hitchcock and moved Bauer up to replace him.

Bauer signed a one-year contract for slightly under $30,000 and immediately inaugurated a tougher regime for the Orioles. When outfielder Willie Kirkland was three days late for spring training, for example, Bauer fined him $100 for each day and then traded him away to Washington. "I ain't running no popularity contest," Bauer has said, as quoted by John R. McDermott in *Life* (July 8, 1966). "If they expect me to be a father, mother, brother or priest, I'm sorry. I just wasn't born that way." The results of Bauer's new policy were immediately visible. Baltimore finished third in 1964, after waging a bitter battle with the Yankees for first place during most of the season. The Oriole front office rewarded Bauer with a new, two-year contract paying $35,000 a year, and he was selected American League Manager of the Year in the annual Associated Press poll of sportswriters.

In 1965 the Orioles again finished third, behind the Minnesota Twins and the White Sox. At that time the team had one indisputable star, third baseman Brooks Robinson. In 1966 it acquired another super-player, outfielder Frank Robinson of the Cincinnati Reds, who became the championship catalyst the team had been waiting for. As the season progressed, the Orioles were hampered by injuries, but Bauer compensated by astute platooning and juggling of players, particularly relief pitchers, and the team continued to roll toward the pennant. Not only did the two Robinsons demonstrate their usual batting power, but Boog Powell and Russ Snyder performed beyond expectation at the plate.

The Orioles clinched Baltimore's first American League pennant on September 22, 1966, when the Baltimore club beat Kansas City and when the runners-up, the Detroit Tigers, were defeated by the Los Angeles Angels. Entering the World Series as underdogs, the Orioles swept the Los Angeles Dodgers in four straight games, 5-2, 6-0, 1-0, and 1-0. On September 29, 1966, Bauer received a new two-year contract. The salary was not disclosed but it was estimated at $50,000 a year, very high for a manager. Bauer was named American League Manager of the Year for the second time in the Associated Press poll on October 10, 1966. The AP poll selected the Orioles as the outstanding sports team of 1966. In the 1967 season the Baltimore team fared less well, finishing in a tie with the Washington Senators for sixth and seventh place in the American League.

The discipline that Bauer exerts on the Orioles is rough but loose, and not overly dependent on rules. Although he imposes a midnight curfew on the players, for example, he has reportedly never held a bed check. "He still likes to take a drink and does not object to his players taking one," a sportswriter for *Newsday* (October 4, 1966) has observed. Bauer, as paraphrased in the *Newsday* article, tells his players: "I don't care what you drink or how much, but when you come to the ball park you'd better be ready to play ball."

Bauer is not satisfied with less than what he calls "100 percent effort," and he barks his dissatisfaction with a candor and pungency that can be terrifying, particularly to young rookies. A typical Bauer reprimand for careless playing, is, as given by John R. McDermott in the *Life* article: "You blankety-blank so-and-so, you're fooling with the wallets of twenty-four other men." On the other hand, Bauer knows when to go easy on players, or leave them alone altogether. "You don't talk to players like that," he has said of the two Robinsons on his team, as quoted by McDermott. "You just write their names down in the line-up."

Hank Bauer and Charlene Friede, former secretary to baseball executive Lee MacPhail, were married on October 22, 1949. They live with their four children (Hank, Herman, Kelly James, and Bernadine) in Prairie Village, a suburb of Kansas City, Kansas. Bauer's favorite recreation is hunting, particularly pheasant hunting. A burly, 202-pound six-footer with rugged, gnarled features and a deep barrel-organ voice, Bauer has a personality that both compels respect and arouses fear of his wrath. Despite the volcanic and grizzly reputation that he has earned in the dugout, he is said to be soft-spoken away from the field.

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BEAN, ORSON

July 22, 1928- Actor; comedian
Address: h. 10 Macdougal Alley, New York 10011; b. CBS Television Network, 51 W. 52d St., New York 10019

A talent for spontaneity in showmanship, especially for witty ad-libbing, has made Orson Bean a favorite of fans of popular television game shows, such as CBS's *To Tell the Truth*, of which he has been a regular panelist for several years. TV viewers know him further as a stand-up comedian, a host of variety shows, and a dramatic actor. He has also appeared in some dozen stage productions, several of them musical comedies, on and off Broadway. Bean's most felicitous role is perhaps that of the naïve innocent, to which his clean-cut features and ingenuous manner lend a telling effectiveness.

Orson Bean was born Dallas Frederick Burrows on July 22, 1928 in Burlington, Vermont to George and Marian (Pollard) Burrows. His mother came from a conservative New England family and was a cousin of Calvin Coolidge. When Bean was a child, his family moved to Cambridge, Massachusetts, where his father was a campus policeman at Harvard University. Bean attended Cambridge High School and then Boston Latin School, from which he graduated in 1946.

During his last year in high school, Bean had taken a job sweeping and moving scenery for a stock company in Cambridge, of which Bert Lahr was the star. After hounding the group for some time, Bean was given a two-word part in the second act of a play. This marked his stage debut. Immediately after his graduation from high school, he was inducted into the Army. In 1946-47 he served with the First Cavalry in Japan and during that time produced two shows that he took all over the country.

As a child of eight, Orson Bean had been given a Gilbert Magic Set as a gift and had gone on to become an accomplished amateur magician, entertaining at local parties, church suppers, and Kiwanis meetings. After his discharge from the service, where he had continued to practise his magic and sleight of hand, he looked for opportunities to make professional use of his skill. Soon he was being booked at nightclubs in and around Boston. It was during one of those engagements that the young performer adopted the name Orson Bean. As he himself tells it, "I looked around for a pretentious first name and a plain last name and came up with the most incongruous combination I could lay my hands on. After a while I decided to keep it."

ORSON BEAN

Orson Bean's early act consisted mainly of a combination of magic and sham hypnotism. He would ask for volunteers and then pretend to mesmerize them, muttering pleas out of the side of his mouth for the volunteers to play along. He performed in Philadelphia, Pittsburgh, Baltimore, and Washington as well as Boston. When, gradually, he found that his audiences were reacting more favorably to his ad-libbed comic patter than to his planned act, he devoted his attention to comedy. Bean feels that the experience he earned in the small clubs was invaluable. "You learn your business in those little traps," he once remarked. "You work closely with an audience and you get the feel of the people. When a gag doesn't go over you can work it around and analyze it until you finally get it right." In a brief respite from such trying engagements, during the summer of 1948 he portrayed the bellboy in a Boston production of *Goodbye Again*.

Bean's apprenticeship also included appearances on television in Pittsburgh, where he briefly hosted an afternoon variety show. His first "real breakthrough," as he has put it, came in 1952, when he arrived in New York. One night he stopped in at the Blue Angel supper club and asked the owner, Max Gordon, for a job. Impressed with his material, Gordon booked him for the next night. In the words of a writer for the New York *Mirror*, he was "an instantaneous hit." In 1953, as a result of his successful run there, he was made the star of a CBS television half-hour variety series also called *The Blue Angel*. Of this show a reviewer for *Cue* magazine remarked that "it's been one of the most satisfying half-hours TV has had in any season," and he described Bean's comedy routines as "really priceless."

Meanwhile, Orson Bean was becoming seriously involved in the theater. His first role was as Sonny

Dorrence in *Josephine*, which was headed for Broadway but closed in Chicago in February 1953 after a one-month tour that had begun at the Playhouse in Wilmington, Delaware. In April 1953 he made his Broadway debut as Edgar Grassthal in Richard Condon's *Men of Distinction*, a satire on vice probes, which received negative notices and closed after four performances. Bean, however, impressed reviewers favorably. Walter Kerr singled out his performance for comment in the New York *Herald Tribune* (May 1, 1953): "Orson Bean makes a small, but quite spectacular, place for himself as a young television producer, complete with crew cut, hypnotic grin, and magnificently swiveling jaw."

Roles in *The School for Scandal* and *The Scarecrow* took Bean to off-Broadway's Theatre de Lys in June 1953. Before the year was over he was back on Broadway as one of the principals in *John Murray Anderson's Almanac*, a revue that opened at the Imperial Theater on December 10, 1953 and ran for 229 performances. Writing of Bean's monologues about New England, Brooks Atkinson remarked in the New York *Times* that "Mr. Bean is a wit with some dry material that is concise and convulsing." In a humorous bit of sleight of hand, which helped to win him the Theater World Award, he made his famous paper eucalyptus tree (or Orson Bean-stalk).

The next triumph for Bean came in his first starring role, in George Axelrod's comedy *Will Success Spoil Rock Hunter?*, which opened at the Belasco Theater on October 13, 1955 and closed at the Shubert Theater after 444 performances. In this satire aimed at Hollywood mores, Bean played an incompetent journalist who falls in love with a sex goddess, portrayed by Jayne Mansfield. Featured in major roles were Martin Gabel and Walter Matthau. Broadway reviewers were divided in their reactions to the play, but united in their enthusiasm for Bean's performance. The New York *World-Telegram and Sun* critic, William Hawkins, observed that Bean "does a heroic job. . . . The role takes courage and ingenuity, and gets it."

During December 1956 Bean was seen as Ensign Pulver in the New York City Center's two-week revival of *Mr. Roberts*, the Thomas Heggen-Joshua Logan comedy about the bored crew of a wartime cargo ship and its devotion to an understanding officer. Charlton Heston was cast in the title role. The following season Bean starred in Herman Wouk's comedy, *Nature's Way*, which had its première on October 16, 1957 at the Coronet Theatre, starring Betsy von Furstenberg. The plot concerns a young songwriter, played by Bean, with a $50,000 tax debt and a wife who is about to have a baby. Although some critics took issue with Wouk's approach to comedy, they took care not to vent any of their disfavor on Bean. Robert Coleman of the New York *Mirror* found that he proved "superior to the part," and Richard Watts of the New York *Post* agreed that he "did everything possible."

In February 1959, just five weeks after it ended its Broadway run, *Say, Darling* was revived at City Center. Cast as the guileless, corn-country author in the City Center production, Orson Bean handled the role "as though it had been written for him," as John Chapman commented. Another musical, *Subways Are for Sleeping*, took Bean back to Broadway, to the St. James Theater, on December 27, 1961. The comedy, produced by David Merrick and written by Betty Comden and Adolph Green from a book by Edmund G. Love, concerns itself with vagrant but amiable New Yorkers who have mastered the art of living on nothing per day. Critical reaction was divided. Although Bean was not the star, some critics thought that his scenes opposite Phyllis Newman marked the high points of the evening. Norman Nadel expressed the general view when he remarked in the New York *World-Telegram and Sun* that in Bean "you find that quality of wholehearted buffoonery which the entire play should have."

Never Too Late, a comedy dealing with the imbroglio that arises when a middle-aged woman suddenly announces that she is going to have a baby, provided a more fortunate vehicle for Bean's talents. On opening night, November 27, 1962, critics found the combination of the director George Abbott and the stars Bean and Paul Ford exceptionally successful. Many of them credited Ford's performance as the middle-aged father and Bean's as the son-in-law with contributing most to the risibility of the audience. The show enjoyed a long run at the Playhouse Theater.

Meanwhile, an avant-garde musical farce entitled *Home Movies* delighted Orson Bean so much when he saw it presented in March 1964 at the Judson Memorial Church in New York's Greenwich Village that he decided to produce it professionally in association with the Judson Poet's Theater. Bean's production, in which he later starred, opened at the Provincetown Playhouse, also in Greenwich Village, on May 11, 1964. Its humor struck some critics as tasteless and too "far out" to be comprehensible, but other critics found it hilarious and original in its satire. A box-office success, the comedy won three Obies (off-Broadway awards), for music, script, and production. Beginning on November 8, 1964, Bean had a brief but effective role as the son in Edwin O'Connor's play *I Was Dancing*. On November 1, 1965 he took over Anthony Newley's starring role in *The Roar of the Greasepaint—The Smell of the Crowd*.

Despite the intensity of his activity in the theater since 1953, Bean has been virtually ubiquitous on television, appearing as panelist, host, guest, monologist, and actor on every network. He has been seen on *Philco Playhouse, Celebrity Time, Nothing But the Truth, The Arthur Murray Show, The Mel Tormé Show, Broadway TV Playhouse, Playhouse 90, Studio One, The Kraft Television Theater, Omnibus, The Play of the Week, The Ed Sullivan Show*, and *The Steve Allen Show*. He was a frequent guest on *The Jack Paar Show* and once served as Paar's replacement. Among the game shows on which he has appeared as a regular panelist or guest are *Pantomime Quiz, Laugh Line, Password, The Match Game*, and especially, *To Tell the Truth*.

A favorite network choice for specials and spectaculars, Bean starred in October 1966 in the *NET Playhouse* production of Maxwell Anderson's *The Star Wagon* and in previous years was a featured performer in video adaptations of the film hits *Miracle on 34th Street* and *The Man in the Dog Suit*. He has served as host for such diversified specials as the two-hour *New Year's in New York, The Golden Age of Movie Serials, The Bean Show*, and a half-hour program consisting of nothing but commercials that had won prizes at the 1965 American Television Commercials Festival.

Bean's work in motion pictures accounts for only a small part of his career. He made his screen debut in 1955 in the Twentieth Century-Fox comedy *How To Be Very, Very Popular*, starring Betty Grable. In 1959 he appeared as Mr. Smith in Otto Preminger's courtroom melodrama *Anatomy of a Murder* (Columbia), but his role was minor and gained little mention in reviews.

In recent years Bean's chief interest offstage has been the Fifteenth Street School, which he founded in 1964. The school is based on A. S. Neill's radical system of education at Summerhill School, established in England about forty-five years ago. The basic tenet of Neill's system and of Bean's school is to teach children self-regulation by giving them freedom with responsibility. Students at all levels have the option of not attending classes and the opportunity to choose subject matter. The school began with facilities only for the lower elementary grades, but Bean hopes eventually to increase classes up to the high school level.

Bean is the sole financial backer of the school, and in 1964 he bought a $87,500 four-story building to house it. Although the school charges its forty-odd students tuition, it operates at a loss and it is Bean who makes up the difference. Officially his title is administrative director. As he puts it, "That means I unclog sinks and change light bulbs." He has tended to tailor his career around his preoccupation with the school. "I'm only doing TV panel shows now because they don't take much time," he said in an interview for *Newsday* (April 5, 1965), "I turned down a film because it would have meant going to London." He channels his creative impulses toward the Broadway theater and since April 11, 1967 has been appearing at the Mark Hellinger Theater in Jules Dassin's *Illya Darling*, a stage version of the film *Never on Sunday*. Although the musical is a star vehicle for Melina Mercouri in her role as the carefree Greek prostitute with heart of gold, most of the critics have been pleased with Bean's portrayal of the priggish young American who tries—unsuccessfully—to reform her.

An activist on occasion, Bean was instrumental in 1956 in getting the members of the American Federation of Television and Radio Artists (AFTRA) to elect to office a slate of candidates who would fight the so-called "blacklists." He has worked for the United World Federalists. During the 1963 newspaper strike he led a protest march against the strike and worked at answering phones supplying theater information.

On July 2, 1956 Orson Bean married Jacqueline De Sibour (the actress Rain Winslow). The marriage was dissolved in 1962, with Bean retaining custody of their daughter, Michelle, who attends the Fifteenth Street School. On October 3, 1965 he married the custom-order fashion designer Carolyn Maxwell. Orson Bean is five feet eleven inches tall, weighs 160 pounds, and has reddish-brown hair. His hobby is collecting Laurel and Hardy movies. Interviewers have often commented on his Ivy League and boyish looks. An NBC biographer once remarked that "he can adopt an expression of such surpassing innocence that anything he does carries conviction."

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BELTRÁN (Y ESPANTOSO), PEDRO G(ERARDO) (bel-trän')

Feb. 17, 1897- Former Peruvian statesman; newspaper publisher
Address: Belaochaga 590, Lima, Peru

According to the Peruvian newspaper publisher Pedro G. Beltrán, revolution in Latin America need not be accompanied by dictatorship or a collectivist economy but may be achieved within a democratic framework under a system of free enterprise. One of Peru's most distinguished citizens, whose activities have included agriculture, banking, and diplomacy, Beltrán put his own concepts of revolution to work when he served as Premier and Minister of Finance from 1959 to 1961. His sound fiscal policies have helped to save the economy of Peru from collapse and have stimulated large-scale economic aid from the United States. Through his reforms, notably in housing and land development, he brought substantial benefits to a nation of some 11,000,000 inhabitants, many of whom are the poverty-ridden descendants of the ancient Inca tribes. Since the 1930's Beltrán has fearlessly expounded his views in his newspaper *La Prensa*, one of the most influential dailies in Latin America, noted for its independence and its high standards of journalism. "Like missionaries who go among the savages and must prepare to face being eaten," Beltrán once said, "we independent newspapermen and honest politicians should be prepared for the worst."

A member of one of the "forty families" that dominate the political and economic affairs of Peru, Pedro Gerardo Beltrán y Espantoso was born in Lima on February 17, 1897, the son of Pedro Beltrán and Augusta Espantoso de Beltrán. He grew up in the Cañete Valley, an isolated region some eighty miles south of Lima, where his father operated a large sugar plantation. Beltrán obtained his early education from a local French priest and later went to Lima, where he attended the Colegio de la Recoleta and San Marcos University. In 1915 he entered the London School of Economics and Political Science, then still under the influence of classical economic doctrines. As a student there he acquired a taste for elegance and a respect for responsible national power. "I saw Britain at the climax of her influence," he has recalled. One contemporary, quoted in *Time* (April 11, 1960), remembers Beltrán during that period as "a student of economic sciences, a member of an exclusive club of whisky drinkers, a dancer of the tango, a playboy, a reader of Adam Smith, and a wearer of the arrogant colored vests introduced by Wilde and Disraeli."

After graduating from the London School of Economics with a B.S. degree in 1918, Beltrán went on a tour that included visits to China and Japan. He was recalled from his travels by his uncle Felipe, who had taken over responsibility for the family's sugar interests after his father's death. Upon his return home, Beltrán helped to organize the Cañete Farmers' Association and undertook the conversion of the sugar plantation to a cotton-producing farm, which seemed more profitable at the time. A few years later he acquired Montalván, a 1,400-acre plantation, where he introduced the latest farming methods. In the 1920's Beltrán pioneered in bringing modern agricultural techniques into the Cañete region and invited scientists and technologists from the United States to serve as advisers. He introduced, among other things, aerial crop-dusting and established the first agricultural experiment station in Peru. During a trip to the United States in 1927, Beltrán negotiated with representatives of International Harvester for the importation of the latest farm machinery into Peru. From 1927 to 1934 he served as president of the National Agricultural Society of Peru.

Having acquired a substantial knowledge of banking and finance, Beltrán was named in 1931 to the position of chairman of the Central Bank of Peru, and he was largely responsible for the reorganization of the country's banking structure. With the help of E. W. Kemmerer, a noted economist from Princeton University, Beltrán drafted the law that established the Banco Central de Reserva del Perú and gave the government control over commercial banking.

Beltrán's journalistic activities also began in the early 1930's. The leading daily newspaper in Lima at the time was *El Comercio,* which was noted for its right-wing political orientation and its inconsistent economic views. About 1934 Beltrán, seeing the need for a rival newspaper, acquired a controlling interest in *La Prensa,* a daily that had been founded in 1903 but had become dormant. As board chairman, publisher, and chief editor, Beltrán built *La Prensa* into a highly influential and internationally respected newspaper, distinguished for its economic reporting and its advocacy of free enterprise and sound fiscal policies.

As one of Peru's leading citizens, Beltrán also became increasingly active in governmental affairs. In 1939 he served as adviser to the Minister of Foreign Affairs at the Conference of Foreign Ministers at Rio de Janeiro, and in the following year he was a member of the Inter-American Financial and Advisory Committee in Washington, D.C. After the United States entered World War II, Beltrán joined the staff of the Peruvian Embassy in Washington, D.C., and from 1944 until the end of the war he was Peru's Ambassador to the United States. Beltrán also represented his country at the United Nations monetary conference at Bretton Woods, New Hampshire in 1944. In 1945 he served as a delegate to the Chapultepec conference in Mexico and to the United Nations Conference on International Organization at San Francisco.

PEDRO G. BELTRÁN

Returning to Peru, Beltrán resumed the active management of *La Prensa,* and in 1947 he organized the Alianza Nacional, a private association, to combat the administration of President José Luis Bustamante, whom he accused of weakness in dealing with left-wing extremism. In October 1948 Colonel Manuel Odría seized power in a military coup with the approval (and, according to some sources, the financial support) of Beltrán, and established himself in the presidency. At the invitation of Odría, Beltrán assumed the chairmanship of the Banco Central de Reserva del Perú and served as chief economic adviser to the regime. As a result of Beltrán's influence, Peru became the first nation to reestablish freedom of trade and exchange after World War II, and his program met with considerable success in raising the national and per capita income and establishing a favorable balance of trade. Soon, however, Beltrán came into conflict with Odría, who refused to relinquish his dictatorial powers, and he became one of the most vociferous critics of his regime.

In 1950, after a thorough study of journalistic techniques in the United States, Beltrán modernized *La Prensa.* He established uniform typography, removed advertising from the front page, introduced an editorial page, and insisted that the news be kept free from editorial opinion. He also introduced new methods of circulation and offered a guaranteed distribution to his advertisers. Between 1950 and 1956 the circulation of *La Prensa* increased about six-fold.

On February 17, 1956 police raided the offices of *La Prensa* and arrested Beltrán along with more than thirty of his staff members. Although the staff members were soon released, Beltrán was held on charges of being the principal instigator of an abortive revolt against the Odría regime staged earlier that month by General Merino Pereyra at Iquitos, and he was sent to Peru's island prison, El Fronton, along with other political opponents of the regime. Beltrán's arrest caused international concern. The editors of the New York *Times* (March 3, 1956), pointing out "how highly respected Señor Beltrán is in the United States," noted that his editorials "certainly did not go beyond the bounds of what we or any other democracy would consider normal political polemics." Meanwhile, *La Prensa* (and its affiliated evening paper *Última Hora*), suspended publication rather than submit to government censorship. Publication resumed under the supervision of Beltrán's wife on March 7, 1956, after the government agreed to end the censorship requirement.

On March 14, 1956 the Odría regime, in a general amnesty, freed Beltrán after twenty-six days in prison, exonerated him of complicity in the Iquitos uprising, and restored constitutional guarantees. Returning to his newspaper offices amid cheering crowds and shouts of "Viva Libertad!" Beltrán said: "Our newspaper will follow its unwavering line in defense of the ideals to which we are dedicated." Soon after his return, Beltrán published a series of four articles comprising his Programa de Gobierno, which he had drawn up during his imprisonment. The program emphasized sound fiscal policy, low-cost housing, and the reclamation of land, for the benefit of the average Peruvian.

As the dominant figure of the democratic opposition in Peru, Beltrán was urged by friends to run for the presidency in the national elections scheduled for June 3, 1956. He declined, however, on the ground that under existing electoral laws free and honest balloting was impossible. The election was won by Manuel Prado y Ugarteche, a former president, as a result of a compromise between the moderate right and the non-Communist left.

Appointed chairman of a commission to study housing and land reform, Beltrán issued a report in which he stressed private enterprise, with government acting primarily as a stimulant. He criticized rent control as a source of slums and called for its gradual removal. Although he advocated the division of some absentee-owned estates, he placed the main emphasis on bringing new, previously uncultivated lands into production. Prado offered the premiership to Beltrán in April 1958, but he declined it at that time for reasons of health. In an address to the Economic Club in New York City in October 1958, Beltrán urged Americans to "show at least as much interest in . . . fellow members of the American family as . . . in remote parts of the world," and proposed the establishment of a full-time United States government office on Western Hemisphere relations.

In July 1959 Luis Gallo Porras resigned as Premier and Minister of Finance after finding himself unable to cope with inflation, budgetary deficits, strikes, and other civil unrest. Beltrán, who during the preceding year had continually warned the government that its economic policies were leading to disaster, accepted an offer by President Prado of the dual post. Sworn in on July 20, 1959, Beltrán suspended constitutional guarantees for a few days as an emergency measure. He established the premiership, limited under the constitution, on a new basis of authority and instituted a policy of "austerity within the framework of a free economy." He eliminated subsidies for meat prices and granted price increases for petroleum products to stimulate the resumption of drilling by foreign companies. He strictly enforced the collection of taxes, stopped the indiscriminate printing of currency, and introduced economy measures. Although Beltrán was attacked by the right as a traitor to his class and by the left as an "imperialist lackey," he won votes of confidence for his policies in the Senate and Chamber of Deputies. The New York *Times*, in an editorial on September 3, 1959, credited Beltrán with having saved Peru from economic collapse.

By the end of 1959 the Peruvian economy under Beltrán had made a remarkable recovery. The Peruvian sol, which between 1956 and 1959 had declined in value from 19 to 31.5 to the dollar, was stabilized at 27.5. A $14,500,000 debt to the International Monetary Fund was repaid, and exports exceeded imports by almost $25,000,000. Beltrán was now able to undertake large-scale public works. His most significant program, summed up in the slogan "Techo y Tierra" (Roof and Land), was to provide adequate housing and land for every Peruvian, and in particular, to resettle people from barren mountain areas in the fertile river valleys. In 1960 he introduced a $500,000,000 five-year plan for development of the southern and central regions of Peru. One of his most successful projects was the development of Ventanilla, a farming and resort community near the port of El Callao.

To stimulate investments and loans for Peruvian social and economic development, Beltrán visited the United States in the summer of 1960 and the spring of 1961. Speaking at Los Angeles in March 1961, he called for increased efforts on the part of the United States to counteract Communist influence in the Western Hemisphere. Beltrán is credited with being largely responsible for inspiring the Act of Bogotá of September 1960 and the more elaborate Alliance for Progress, launched in August 1961 at Punta del Este, Uruguay, for Latin American self-help with economic aid from the United States.

Meanwhile, in December 1960, Beltrán's government severed diplomatic relations with Cuba, after alleged Cuban plans for the assassination of Beltrán and other government officials were revealed. In the following month the government acted to ban the Communist party and other subversive organizations. Undaunted by Communist threats against his life, Beltrán visited the city of Cuzco in the fall of 1961 to inaugurate a housing project for its slum dwellers. Moving freely among the people, he declared: "We are doing things . . . in liberty and without firing squads. We have nothing to learn from Cuba and Russia."

In November 1961 Beltrán resigned as Premier and Finance Minister to take an active part in the campaign for the next presidential elections, scheduled for June 1962. In the following month he became head of Los Independientes, a new grass-roots political party that stressed social reform and opposition to Communism. Declining, however, to be a candidate for the presidency, he returned to his role as publisher of *La Prensa*. (The presidential election of June 10, 1962 was won by Fernando Belaúnde Terry, the head of the left-of-center Acción Popular and one of Beltrán's chief political rivals.) On October 22, 1964 Beltrán was elected president of the Inter-American Press Association for 1964-65. (He had served as its vice-president in 1958-59.)

Among the honors that Beltrán has received is the Maria Moors Cabot prize, which Columbia University conferred on him in November 1955. In November 1956 he was awarded the "Hero of the Press" gold medal of the Inter-American Press Association, for which he had been nominated during his imprisonment. Yale University bestowed an honorary LL.D. degree upon Beltrán in June 1960. A second honorary doctorate was awarded to him in March 1961 by the University of California at Los Angeles. In May 1965 he was chosen by International House of New Orleans for the 1964 Theodore Brent inter-American award.

In 1950 Pedro G. Beltrán married Miriam Kropp, a native of San Francisco and a graduate of Stanford University, who first came to Peru in 1943 as an economic analyst. Mrs. Beltran, who took charge of *La Prensa* during her husband's government service, was described by Grace Halsell in the New York *Herald Tribune* (September 6, 1960) as "the most outstanding North American woman living in South America." When not staying at their elaborate home in downtown Lima, Beltrán and his wife live at their hacienda Montalván in the Cañete Valley. Beltrán is of medium height and weight, with a dynamic energy that has earned him the nickname "Terremoto" (Earthquake). He prides himself on being a gourmet and holds the rank of Commander in the Order of Wine Tasters of France. A skilled yachtsman, he once took courses in seamanship at the Seamen's Church Institute in New York City.

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BENNETT, ROBERT L(AFOLLETTE)

Nov. 16, 1912- United States government official

Address: b. Bureau of Indian Affairs, 1951 Constitution Ave., Washington, D.C. 20242; h. 6015 Landon Lane, Bethesda, Md. 20024

The welfare of American Indians living on reservations in the United States is the concern of Robert L. Bennett, who succeeded Dr. Philleo Nash as Commissioner of Indian Affairs on April 27, 1966. A member of the Oneida tribe, Bennett is the first American Indian to serve in that post since Eli Samuel Parker, a Seneca, who was Indian Commissioner from 1869 to 1871. Since joining the staff of the Bureau of Indian Affairs as a junior clerk in 1933, Bennett has served it almost continuously, and from 1962 to 1965 he was its area director in Alaska. President Lyndon B. Johnson once predicted that "Bob Bennett is going to be one of the greatest Indian Commissioners that the United States . . . has ever known."

ROBERT L. BENNETT

First created in 1824 within the War Department, the Bureau of Indian Affairs became part of the Department of the Interior in 1849. As outlined in the Snyder Act of 1921 and the Indian Reorganization Act of 1934, its primary role is the management of the interests of some 381,000 Indians living on reservations as well as of the Eskimos and Aleuts of Alaska. (Another 171,000 Indians living outside the reservations are beyond the bureau's jurisdiction.) It supervises tribal funds and lands; promotes education, health, welfare, and law enforcement; fosters native arts and crafts; and promotes a maximum of economic self-sufficiency. Although the Indians were admitted to full United States citizenship in 1924, they have remained "a people apart," whose economic status, far below that of other citizens, often amounts to extreme poverty. As Commissioner of Indian Affairs, Bennett hopes to bring the Indians into the mainstream of twentieth-century American life, enabling them "to be participating Americans without losing their identification as Indians and to be Americans with special pride in being First Americans."

Robert LaFollette Bennett was born on November 16, 1912 on the Oneida Indian Reservation in Wisconsin, where his sisters still live. His father, a Pennsylvania Dutch farmer, and his mother, a seamstress who was a full-blooded Oneida Indian and one of the few Indian high school graduates at the time, had met at the Indian school at Wittenberg, Wisconsin, where both were employed. He was named by his mother after the Progressive Republican statesman Robert M. LaFollette. Although he grew up on the reservation as a member of the Oneida tribe, he never learned the Oneida tongue, because his mother insisted that his language should be English. "I have known the pangs of trying to live in two worlds, understanding one with my heart, the other with my head," Bennett recalled in an article in *Natural History* (February 1967). After obtaining his early education at public and parochial schools in Wisconsin, Bennett attended the Haskell Institute, an Indian school at Lawrence, Kansas, where he majored in business administration and graduated in 1931.

Bennett began his career in civil service as a junior clerk with the Bureau of Indian Affairs at a salary of $82 a month, serving on the Ute Reservation in Utah from 1933 to 1938. He also held several positions with the Ute Tribal Council and served as treasurer of three Indian livestock associations in the region. From 1938 to 1943 Bennett served in the Washington, D.C., office of the Bureau of Indian Affairs as a specialist in realty operations. While in Washington he attended Southwestern University School of Law, which granted him the LL.B. degree in 1941.

In 1943 Bennett was transferred to the Navajo Agency in Window Rock, Arizona, where he served until 1944, when he entered the United States Marine Corps. After his discharge in the rank of private first class in 1945, he returned to his post on the Navajo Reservation. From 1946 to 1948 he was a staff member of the Phoenix, Arizona office of the Veterans Administration, directing a training program for American Indian veterans of World War II. In 1949 he rejoined the Bureau of Indian Affairs, as job placement officer in the Aberdeen, South Dakota area office, serving Indians in both South and North Dakota. Reassigned to the bureau's Washington, D.C., office, Bennett worked from 1951 to 1954 as an assistant on tribal development programs.

From 1954 to 1956 Bennett was superintendent of the Consolidated Ute Indian Agency in Ignacio, Colorado. He returned to Aberdeen, South Dakota in 1956, serving as assistant director of the area office until 1962. His next assignment was as area director of Indian affairs for the Alaska region, with headquarters in Juneau, Alaska. Serving from 1962 to 1965, he supervised the affairs of the approximately 14,400 Indians, 23,300 Eskimos, and 5,700 Aleuts of the nation's largest state.

Returning to Washington, D.C., in October 1965, Bennett became Deputy Commissioner of Indian Affairs. In December of that year he was mentioned as the likely successor to Dr. Philleo Nash, who had been Commissioner of Indian Affairs since 1961. Nash had been criticized by Secretary of the Interior Stewart L. Udall for the way in which he administered the department and for his alleged neglect of the economic conditions of Indians on the reservations. On March 15, 1966 Nash resigned as Commissioner of Indian Affairs, and three days later President Lyndon B. Johnson, acting on the recommendation of Secretary Udall, announced that Bennett would succeed him. Bennett reportedly accepted the post only on the condition that he could continue to represent the viewpoint of the American Indian. A few days after the appointment, Udall announced the beginning of "a new period in the history of the Bureau of Indian Affairs."

At hearings held in early April 1966 by the Senate Committee on Interior and Insular Affairs to consider confirmation of Bennett's appointment, the Bureau of Indian Affairs came under criticism. The Senators pointed out that although about $1.5 billion had been appropriated for Indian affairs over the past six years, and there was one government employee for every fourteen reservation Indians, the Indians "remain at the bottom of the economic ladder, have the highest rate of unemployment, live in the poorest housing, and suffer chronic poverty." Bennett was instructed to submit to the committee within three months of taking office a detailed written report, enumerating measures that had been taken to ensure that Indians were "freed from unnecessary bureaucratic entanglement and outdated concepts and allowed to take their long-awaited, rightful place in our national life." In his testimony before the committee, Bennett promised that he would do his best to eliminate "the destructive effects of paternalism" in Indian affairs, and declared that a reorganization plan was under way that would make the bureau "more responsive and more flexible." Bennett's appointment was confirmed by unanimous voice vote of the United States Senate on April 13, 1966.

At Bennett's swearing-in ceremonies in the White House on April 27, 1966, President Lyndon B. Johnson reviewed the conditions of the American Indians and pledged "the full power of the institution of the Presidency" to support "the most comprehensive program for the advancement of the Indians that the government of the United States has ever considered." Earlier that month, Bennett had taken part in a four-day conference of Bureau of Indian Affairs officials at Santa Fe, New Mexico, at which plans were outlined for the reorganization of the bureau and for legislative measures aimed at alleviating poverty and improving education. At the time of the conference Bennett consulted with representatives of Indian tribes and reassured them that their demands would be taken into consideration in the formulation of Indian policy.

On July 13, 1966 Bennett submitted his first report to the Senate Committee on Interior and Insular Affairs, in which he announced plans for the eventual elimination of paternalism and the establishment of "a real, genuine partnership" between the federal government and Indian leadership, with the government acting in a tutorial or advisory capacity. He declared that the bureau was in the process of drafting legislation aimed at improving the Indian's economic status by enabling Indian tribes to adopt the techniques of modern corporate management. To gain the participation of the Indian people in the formulation of legislation, Bennett, during his first few months as Commissioner, traveled throughout the United States, meeting with tribal delegations. The most common problems cited by the tribal representatives were poverty and unemployment, inadequate education, substandard housing, lack of health and sanitary facilities, the need for economic development of the reservations, and land problems arising from fractionated ownership.

In May 1967 Secretary of the Interior Udall sent to Congress a draft of a bill that the Bureau of Indian Affairs had been preparing for some time. Aiming at greater self-sufficiency for the Indians, the bill includes provisions for a new fund to insure and guarantee commercial loans and for expansion of an existing loan fund. The measure would further allow Indians to obtain federal charters for business enterprises and to issue tax-exempt bonds for public purposes, and it would generally allow them greater authority to manage their own lands, mineral resources, and other property.

Under Bennett the Bureau of Indian Affairs has encouraged the leasing of tribal land to private industry as a means of increasing tribal income and creating jobs. Thus an electronics plant was erected by the Fairchild Camera and Instrument Company on the Navajo Reservation in New Mexico and the BVD Company established a garment factory on the Hopi Reservation in Arizona. The provisions of the Economic Opportunity Act (or antipoverty program) have been freely applied on behalf of the Indians and such programs as Head Start, the Youth Corps, and the Jobs Corps have been introduced on a number of reservations. At Madera, California a unique employment training center was instituted in the spring of 1967 under the auspices of the Philco-Ford Corporation to train illiterate and chronically unemployed Indians on a "total family" level.

Bennett has placed a special emphasis on education, to which more than half of the bureau's budget is devoted. The office of assistant commissioner for education was created within the bureau and the noted educator Dr. Carl Marburger was appointed to the post. Special funds have been set aside for scholarships enabling young Indians to attend college or to undertake advanced vocational training. In higher education, such subjects as science, technology, languages, and social studies have been stressed. Public school education has been encouraged wherever possible, and in the spring of 1967 Bennett announced that about two-thirds of all Indian children from the reservations were enrolled in public schools in their respective communities. Other areas in which considerable progress had been made in 1966 and 1967 include the construction of housing, roads, and recreational facilities, the growth of community services on reservations, and the encouragement of arts and crafts.

Wherever his work has taken him, Bennett has been active in community affairs. He has served as a member of the board of directors of the Durango (Colorado) Chamber of Commerce, charter president of the Ignacio (Colorado) Lions Club, and charter commander of the American Legion Post of Window Rock, Arizona. Bennett belongs to the National Advisory Committee for Indian Youth and the board of directors of Arrow, Inc., an organization promoting self-help for the American Indian. He is a member of the American Academy of Political and Social Science, the American Society for Public Administration, the Society for Applied Anthropology, the National Congress of American Indians, and Rotary International. The Indian Council Fire conferred the Indian Achievement Award on him in 1962, and he was named Indian of the Year at the annual Indian exposition at Andarko, Oklahoma in July 1966. Bennett is the author of the introduction to the *Reference Encyclopedia of the American Indian* (B. Klein and Co., 1967).

In 1963, at Juneau, Alaska, Robert L. Bennett married Mrs. Cleota Minor Brayboy of Baltimore, a child welfare specialist with the United States Department of Health, Education and Welfare. They met while she was directing a dramatic production and he was the director of a variety show sponsored by the Juneau Rotary Club. From an earlier marriage that had ended in divorce, Bennett has six children. The three younger children, Joanne, David, and Robert, who are in their teens, live with Bennett and his wife in Bethesda, Maryland. Three older sons—John and Leo, who live in Phoenix, Arizona, and William, who lives in Livermore, California—are all college graduates and veterans of military service. Bennett, who is five feet eight inches tall and stocky in build, has an outgoing personality and is, according to his wife, "something of a comedian." In his younger years he supplemented his income by playing popular music on the piano, and he still likes to play for relaxation at family musical sessions. His other recreations include golf, bridge, and rooting for the Green Bay Packers football team. He was once the horseshoe-pitching champion of the Department of the Interior.

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BERNBACH, WILLIAM

Aug. 13, 1911- Advertising agency executive
Address: Doyle Dane Bernbach, Inc., 20 W. 43rd St., New York 10036; h. 8222 Ridge Blvd., Brooklyn, N.Y. 11209

The generally recognized instigator and leader of the creative revolution on Madison Avenue is William Bernbach, the president of the Doyle Dane Bernbach advertising agency. Bernbach was originally, and still is basically, a copywriter. When he was writing copy in the 1940's, advertising was dominated by research and marketing, which meant in effect that businessmen were dictating to writers and artists their craft. Bernbach made his declaration of independence in 1949, by co-founding Doyle Dane Bernbach, Inc., with Ned Doyle and Maxwell Dane. The agency immediately ushered in a new trend toward low-pressure, uncluttered advertising built on honest, striking ideas, but no gimmicks—in short, as Bernbach has described it, advertising that is "provocative with a purpose." It also helped to revolutionize Madison Avenue organizationally, with writers or other creative people moving up to replace businessmen in the top echelon of six out of the seven leading agencies. "The unquestioned hero of the business today," Martin Mayer could write in 1965, "is William Bernbach."

At the beginning of 1966 Doyle Dane Bernbach, Inc. had about seventy-five clients, who spent a

WILLIAM BERNBACH

total billing of more than $105,000,000. Among the clients were Volkswagen, Avis Rent A Car, Rheingold beer, Levy's Jewish Rye bread, and Polaroid cameras. All clients come to Bernbach on Bernbach's terms. "It is more important for us to know our business than their business," he has explained. "I've seen too many people morally wrecked in this business." He has also said, regarding research: "We don't expect of research what it is unable to do. It won't give you a great idea."

William Bernbach was born in the Bronx, New York City on August 13, 1911 to Jacob Bernbach, a designer of women's clothes, and Rebecca (Reiter) Bernbach. Both of his parents are dead. He has two brothers, Harry and Graham, and a sister, Minna. As a youth, Bernbach was interested in art, and he wrote what he has called, according to Mel Gussow in the New York *Herald Tribune* magazine, *New York* (October 10, 1965), "private emotional verse." He attended the public schools of New York City and obtained a B.A. degree from New York University in 1932. At N.Y.U. Bernbach majored in English and also studied music, business administration, and philosophy. At the time of his graduation from college, his favorite reading was the poetry of Kahlil Gibran.

When Bernbach went looking for his first job, he had advertising in mind, but the Depression was at its nadir, and he had to settle for the position of office boy with the New York office of the Schenley Distillers Company. Venting his pent-up creativity while working in the mail room at Schenley, he wrote an ad for Schenley's American Cream whiskey and sent it to the company's advertising department. By the time the ad appeared, word for word, in the New York *Times*, the advertising department had lost track of its source, but Bernbach personally saw to it that Lewis Rosenthiel, president of the company, learned the author's identity. Rosenthiel, an old-fashioned admirer of rags-to-riches enterprise, ordered that Bernbach be given a raise and a position in the advertising department.

Bernbach left Schenley to work for the promotion department of the 1939-40 New York World's Fair, mostly as a ghostwriter. After the fair, he joined the William H. Weintraub agency (now Norman, Craig & Kummel), where Paul Rand, the art director of the agency, became his close friend and helped to refine his twin interests in art (in the gallery and museum sense) and the graphics of the printed page. "The two of us began to pioneer a new look in advertising," Bernbach told Mel Gussow for the *Herald Tribune* article. Gussow asked Bernbach what the old look was. "More literal," Bernbach replied, "like illustrations in a magazine, without that powerful graphic look."

Following a stint in the United States Army and a job in postwar planning with Coty, Inc., Bernbach joined Grey Advertising, Inc., as a copywriter and soon became Grey's vice-president in charge of copy and art. At Grey, Bernbach formed with Ned Doyle, a vice-president of the agency, what Doyle has called "a mutuality of respect." Both men realized the importance of the client's opinion in the formulation of the sales message, but both had also wearied of the sycophantic courting of clients, often to the detriment of the message's articulation, which was, in their view, exclusively the task of the advertising agency.

On June 1, 1949 Doyle and Bernbach joined with Maxwell Dane, who had been running a small advertising agency of his own, to form Doyle Dane Bernbach. With them from Grey Advertising, Inc., Doyle and Bernbach brought Robert Gage, art director, and Phyllis Robinson, a copywriter who became a vice-president in the new organization.

The prize account of the new agency was one that Bernbach had brought with him from Grey Advertising: Ohrbach's, a New York and Los Angeles low-priced department store faced with the problem of competing against stores with much larger advertising budgets. Rather than consuming space with item-by-item prices, Bernbach created a campaign that gave Ohrbach's a reputation for sophistication and, coincidentally, left the public with the impression that the store was expending as much or more on advertising than its more affluent competitors. One of Bernbach's ads for Ohrbach's—a cat with high-fashion hat and cigarette holder saying, "I found out about Joan," followed by text about a woman who had discovered the value of shopping at Ohrbach's—became a pin-up in copywriters' cubbyholes all along Madison Avenue. In other advertising campaigns, Doyle Dane Bernbach reversed declining sales trends for such accounts as Levy's Jewish Rye bread, Thom McAn shoes, Benson and Hedges cigarettes, and Utica Club beer.

Clients flocked to Doyle Dane Bernbach at a phenomenal rate, and within a decade the agency's billings rose from approximately $1,000,000 to more than $40,000,000. One of the accounts attracted was Israel's El Al airlines. In 1957, when El Al wanted to make known that its new planes would subtract two and a half hours from the time it then took to cross the Atlantic, Bernbach conceived the following ad to put across the El Al point: a picture of the ocean, with part of the picture torn off, and below the picture the caption, "Starting December 23, the Atlantic Ocean will be 20 percent smaller."

In 1959 Doyle Dane Bernbach took on, among others, the Volkswagen automobile account. The previous agency handling Volkswagen—a compact, bug-like German car that changes little from year to year—was reluctant even to show a picture of the un-American vehicle. Doyle Dane Bernbach, on the contrary, headlined the car as a "lemon"—as a point of departure for explaining the Volkswagen's advantages.

In 1963 Doyle Dane Bernbach undertook one of its best known campaigns, for Avis Rent A Car. At that time, the car rental business was dominated by Hertz Rent A Car, and Avis was a distant runner-up. For Avis, Doyle Dane Bernbach invented the slogan "When you're only number two, you try harder," and saturated the mass media with it. In two years, Avis' share of the rent-a-car market increased 28 percent, and in 1966 the campaign evoked the ultimate testimonial to its success: recognition of Avis in retaliatory Hertz ads.

Bernbach will not handle a product that cannot live up to its advertising. "Nothing makes a bad product fail faster than a great advertising campaign," he told Mel Gussow in the New York *Herald Tribune* interview. Before he undertook Calvert's campaign for its new "Soft Whiskey," for example, Calvert had to remove every single one of its old bottles from the market, at a cost of $1,000,000. Bernbach is happiest when he can be not only honest about a product, but enthusiastic. His favorite campaign, according to Gussow, was the one Doyle Dane Bernbach contributed to SANE (the Committee for a Sane Nuclear Policy). Believing that previous SANE ads, with their emphasis on fearsome mushroom clouds, reached only those already converted, Bernbach devised a quieter approach. In one ad, Dr. Benjamin Spock was pictured with a child on his knee, and below the picture was the caption, "Dr. Spock is worried." Another, preparatory to the nuclear test ban treaty, read: "We now have enough atom bombs to kill every Russian 360 times. The Russians only have enough to kill every American 150 times. We're ahead. Aren't we?" Another political involvement of the agency was the advertising campaign for President Johnson and the Democrats in 1964.

In 1964, when D.D.B.'s stock went public, the agency's billings were over $100,000,000 a year and going up. Its clientele included Rheingold beer, Crackerjacks, Heinz ketchup, Volkswagen, Polaroid cameras, U.S. Royal tires, Canadian Lord Calvert whiskey, American airlines, Sony electronic products, International Silver, Ronson lighters, Laura Scudder potato chips, Chemstrand, American Export Lines, Jamaica Tourism, and French Tourism.

While Doyle and Dane handle the business aspect, Bernbach runs the creative side of the agency. His door is always open and, according to Martin Mayer in the *Saturday Evening Post* (March 13, 1965), nearly all problems in the office come to him for instant resolution. Bernbach, and not a committee, approves all advertisements before they go to the clients. "No other advertising agency acts quite this way," Martin Mayer wrote, "partly because no other agency has so completely a dominant yet universally acceptable a personality as Bernbach." He generates a permissive atmosphere, "a kind of Summerhill," as Ron Rosenfeld, copy editor at Doyle Dane Bernbach, described it to Mel Gussow for the New York *Herald Tribune* article. Respecting and protecting his creative people, he receives an unusual degree of loyalty from them.

Bernbach is a director of the American Association of Advertising Agencies and he is chairman of its committee on improving artistic content. In a talk presented at the annual meeting of the A.A.A.A. in 1961, Bernbach said, "The word creativity . . . has been misunderstood. . . . Properly practiced creativity can make one ad do the work of ten. . . . [But] you've got to have something to be creative about. . . . To indulge in graphic acrobatics and verbal gymnastics is *not* being creative. . . . The creative person has harnessed his imagination . . . so that every thought, every idea, every word he puts down . . . makes more persuasive the original theme or product."

He went on to concede that the selling aspect is important. "But," he said, "it is one thing to have a selling proposition and quite another to sell it. That is why I am absolutely appalled by the suggestion—indeed the policy of some agencies—that once the selling proposition has been determined the job is done, that anyone can take it from there and complete the ad. . . . It's exactly at this point that we need, not word and picture mechanics, but imaginative, original craftsmen. . . . I warn you against . . . medicine-man claims that advertising is a science." Elsewhere he has said, "Advertising is persuasion, and persuasion is an art."

William Bernbach and Evelyn Carbone were married on June 5, 1938. They have two sons, John Lincoln and Paul Anthony. Bernbach is five feet seven inches tall and weighs 155 pounds. His eyes are blue and his hair, once blond, is now gray. He is a Democrat. Honors bestowed on him include the Man of the Year of Advertising Award in 1964 and 1965 and the Pulse, Inc., Man of the Year Award in 1966. He is a member of the American Institute of Graphic Arts, the Center for Research and Education in American Liberties, the New York City Mayor's Task Force on Air Pollution Control, the Business Council of the City of New York, and he is on the board of the Salk Institute for Biological Studies and the National Book Committee, Inc.

Gentle and soft-spoken, Bernbach loses his quiet manner when he talks about creative advertising with, as a writer for *Printer's Ink* put it, "the didacticism of a Frank Lloyd Wright." He avoids physical exercise and hobbies, but reads constantly, especially in philosophy, sociology, and literary criticism, and his speeches are sprinkled with quotations from Albert Einstein, Bertrand Russell, Lewis Mumford, and Joyce Cary. He and his wife like to stay at home evenings, listening to recorded jazz and classical music or entertaining friends like composers Morton Gould and William Schumann and their wives.

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BOGARDE, DIRK

Mar. 28, 1921- Actor
Address: b. c/o Grade Organization, Ltd., 235/
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In the course of a career encompassing some twenty years, over forty films, and a number of theatrical appearances, the British actor Dirk Bogarde has established himself as one of the most popular and respected performers on both sides of the Atlantic. Although he had begun acting before World War II, it was not until he returned from his wartime service that he really launched his professional career with two successes, the stage play *Power Without Glory* (1947) and the film *Esther Waters* (1948). Since then he has appeared occasionally in stage plays, but his popular reputation derives primarily from his motion-picture portrayals, ranging from melodramatic Cockney "spiv" roles to light comedy parts in the *Doctor* series and more romantic characters in such films as *A Tale of Two Cities* (1958) and *Song Without End* (1960). After expiration of his contract with the J. Arthur Rank Organization, Bogarde was able to select more challenging roles. Two of his characterizations—in *The Servant* (1963) and *Darling* (1965)—won him the British Academy Award as best actor, and his portrayals in *Victim* (1961), *King and Country* (1965), and *Accident* (1966) have also been critically acclaimed. A cosmopolite with a wide variety of interests, Bogarde seems to fit none of the stereotypes of an international film star.

Dirk Bogarde was born Derek Jules Gaspard Ulric Niven Van den Bogaerde on March 28, 1921 in Hampstead, a borough of London, to Ulric Jules and Margaret (Niven) Van den Bogaerde. His half-Dutch father was for many years the art editor of the London *Times*. His mother, whose ancestors were Scottish and Spanish, was the daughter of Forrest Niven, an actor and painter, and she herself was an actress before her marriage. Bogarde, who has referred to his early years as "a marvelous time," spent much of his childhood at his family's country home. His early schooling took him to the University College School in London and the Allan Glens College in Glasgow, Scotland. During his youth, Bogarde showed some promise as a painter. At the age of twelve he entered the Chelsea School of Art in London, and at sixteen he won a scholarship at the Royal College of Art.

Bogarde's interest in acting dates back to his childhood, when he wrote and performed theatricals with his sister Elisabeth in the family's barn. Recalling his childhood and adolescence, he told Sidney Skolsky in an interview for the New York *Post* (January 9, 1966): "During all this, I never doubted I was going to be an actor." When he finally declared his intentions to his family, his father, who reportedly had wanted him to follow a diplomatic career, reluctantly agreed to aid him for two years until he could support himself in the theater. Bogarde's first job was at the "Q" Theatre at Kew Bridge, a London suburb, where he worked as a set-maker's assistant, painting sets, boiling glue, and running for tea. In December 1939 he made his stage debut there in *When We Are Married*, replacing an actor who had become ill. Within less than a year he was playing roles in other theaters, including the productions of *Cornelius* at the Westminster and *Diversion* at Wyndham's.

In 1940 Bogarde joined the British army. Accounts of his World War II service vary, but he is reported to have served with a photographic interpretation unit of army intelligence, both in Europe and in the Far East. According to one account, he took part in the D-Day invasion of France and went through the entire European campaign. He is said to have carried his sketchbook with him, and two of his drawings of the D-Day landing were reportedly purchased by the British War Museum. Another account refers to his helping to plan an invasion of Malaya that never took place. Discharged from the army in 1946 with the rank of major, Bogarde is said to have considered becoming a teacher. By early 1947, however, he was again looking for acting work in London. Although he was told that he did not have the right physical features to be a film actor, he eventually got the role of Jesus Christ in a children's play. Several managers and agents saw his performance, and Bogarde signed with Frederick Joachim, then a new and unknown agent, who got him a part in a television production of the play *Rope*. This led to his being offered a leading role in Michael Clayton Hutton's new play *Power Without Glory*, which opened at the New Lindsey Theatre in London on February 2, 1947 and moved to the Fortune Theatre a few months later. In the role of Cliff, the troubled son in a London working-class family, Bogarde made a strong impression on critics and audiences. As a result of his performance he was offered a long-term motion-picture contract from the J. Arthur Rank Organization.

During the approximately fourteen years of his contract, Bogarde appeared in more than thirty films for the J. Arthur Rank Organization and its affiliates. Although not all of these films were distinguished productions, the steady experience gave Bogarde the opportunity to perfect his talents. He has spoken favorably of his dealings with the Rank Organization, recalling that he was allowed sufficient free time for stage appearances, and that he was given a choice of scripts for many of the films that he played in. Bogarde made his film debut in a leading role in *Esther Waters* (1948), which was released in the United States in 1951 as *The Sin of Esther Waters*. This was followed by *Quartet* (1949), based on four stories by W. Somerset Maugham, in which he appeared in the segment entitled "The Alien Corn." According to Howard Barnes, who reviewed the film for the New York *Herald Tribune* (March 29, 1949), Bogarde "plays the role of the would-be pianist, who commits suicide when he finds he is second-rate, with remarkable conviction."

Over the next few years Bogarde played a variety of roles and attracted generally favorable attention from audiences and critics. He appeared as an artist in the mystery film *So Long At the Fair* (1950); as the leader of a juvenile gang in *The Blue Lamp* (1950); as a kidnaper in *The Stranger In Between* (1952); as a murder suspect in *The Woman in Question* (1952); and as a prison escapee seeking to clear his name in *Desperate Moment* (1953). He played an RAF officer in *Appointment in London* (1953); a British cheese salesman in a mythical European country in the comedy *Penny Princess* (1953); a young hoodlum befriended by a psychiatrist in *The Sleeping Tiger* (1954); and a crew member of a World War II rescue craft in *The Sea Shall Not Have Them* (1954).

By 1953 Bogarde had already taken his place among the top ten favorites at the British box office, a position that he continued to hold consistently in the years to follow. But it was the film *Doctor in the House* (1954) that brought him to the height of his popularity. Based on a humorous novel by Dr. Richard Gordon, it depicts the escapades of four interns at a London hospital. Bogarde played the earnest, bumbling intern, Simon Sparrow, who is taken under the protective wing of the other three. The film, which had been made on a modest budget, soon broke all box-office records at British theaters. Its success inspired a series of sequels that included *Doctor at Sea* (1956), *Doctor at Large* (1957), and *Doctor in Distress* (1963), with Bogarde playing Dr. Simon Sparrow in each. Although the films enjoyed their greatest popularity in England, they also met with considerable success in the United States, and they tended to mark Bogarde, as a critic for the New York *Herald Tribune* (March 1, 1956) pointed out, as "an expert in light comedy."

Meanwhile, Bogarde had been broadening his repertoire. In *Simba* (1955) he appeared in the role of an Englishman caught in the midst of a Mau Mau uprising in Kenya. In *The Spanish Gardener* (1957), based on a novel by A. J. Cronin, he played the title role of José "with restraint and wisdom," as William K. Zinsser noted in the New York *Herald Tribune* (September 9, 1957). In the thriller *Cast a Dark Shadow* (1957) he evoked favorable critical comment for his performance as a psychotic murderer. Of lesser importance were his appearances in the war film *Night Ambush* (1958) and the Canadian Western *Campbell's Kingdom* (1958).

In the Rank Organization's remake of *A Tale of Two Cities* (1958), based on the Charles Dickens novel, Bogarde appeared in the role of the ill-fated lawyer Sydney Carton. The film evoked little enthusiasm among critics, who felt that Bogarde's performance did not quite measure up to that of the late Ronald Coleman, who played the role in the 1935 version. In *The Doctor's Dilemma* (MGM, 1959), based on George Bernard Shaw's comedy-drama, Bogarde gave "a remarkably subtle and mature performance as the heroic villain," according to a reviewer for *Time* (January 12, 1959). His performance in a dual role in the courtroom drama *Libel* (MGM, 1959), co-starring Olivia de Havilland, was also well received by critics.

Bogarde went to Hollywood to appear in the starring role in *Song Without End* (Columbia, 1960), based on the life and loves of the composer Franz Liszt. It was a demanding film, made on location in Vienna as well as in Hollywood. Bogarde spent over 100 hours learning the fingering of some of the piano music (which was actually played by Jorge Bolet). Although the film was not a great success with American audiences, Bogarde's performance met with favorable response from critics. A reviewer for *Cue* (August 13, 1960) wrote that Bogarde "plays Liszt with contagious charm, artistic conviction, sincerity, and dramatic power." Bogarde's next films, the Spanish Civil War drama *The Angel Wore Red* (MGM, 1960), in which he played a defrocked priest, and *The Wind Cannot Read* (Twentieth Century-Fox, 1960), a sentimental drama about a romance between an RAF officer and a Japanese girl, did little to enhance his reputation.

DIRK BOGARDE

Although by 1961—when his contract with the Rank Organization expired—Dirk Bogarde was financially secure and well established as a box-office attraction, he felt that he had not attained his full potential as an actor, and he decided to select his roles with a more critical eye. As his first free-lance film he chose the adult drama *Victim* (Pathe-America, 1961), in which he portrayed a successful lawyer who risks exposure of past homosexual associations by defying a gang of blackmailers. The film was granted an "X" certificate ("recommended for adults only") in Great Britain, where it was well received by audiences and critics, and it was the British entry in the 1961 Venice Film Festival. Although the film shunned sensationalism, it was denied the seal of approval of the Production Code Administration in the United States, where its distribution was confined to art theaters. Bogarde was widely praised by American critics for his portrayal and for his courage in undertaking it. A reviewer for *Variety* (September 6, 1961) wrote that Bogarde "gives what is probably the performance of his career to date—subtle, sensitive, and strong."

Bogarde's next roles included that of a Mexican bandit in *The Singer Not the Song* (Warner Brothers, 1962); a sadistic naval lieutenant in *H.M.S. Defiant* (Columbia, 1962); the real-life World War II hero Charles Coward in *The Password Is Courage* (MGM, 1962); a scientist in the science-fiction thriller *The Mind Benders* (American International, 1963); and a doctor in the sentimental musical *I Could Go On Singing* (United Artists, 1963), starring Judy Garland. It was not, however, until *The Servant* (Springbok, 1963) that Bogarde again found a role to match his talents.

Based on a script by Harold Pinter, who had Bogarde in mind when he wrote it, and directed by the American expatriate Joseph Losey, *The Servant* is a study in subdued menace, involving a valet's gradual corruption of his young master. Judith Crist in the New York *Herald Tribune* (March 17, 1964) described Bogarde's characterization of the servant as "a brilliant portrait of vicious scheming beneath surface servility." The performance brought him the best actor award of the British Motion Picture Academy of Arts and Sciences. In the balloting for the New York Film Critics award for best actor of 1964, Bogarde ran second to Rex Harrison.

After appearing in two films of lesser importance—the comedy-thriller *Hot Enough for June* (Rank, 1964) and the cloak-and-dagger drama *The High Bright Sun* (Rank, 1965)—Bogarde scored another major triumph in *Darling* (Vic Films, 1965). For his performance as the television reporter who is the long-suffering lover of the ambitious and amoral playgirl-model portrayed by Julie Christie, he won the best-actor award of the British Academy. Bogarde's portrayal, under Joseph Losey's direction, of an anguished officer who defends a soldier charged with desertion, in the antiwar film *King and Country* (Allied Artists, 1965), brought him acclaim at film festivals and was generally well received. A somewhat less successful production, also directed by Losey, was *Modesty Blaise* (Twentieth Century-Fox, 1966), a spy-spoof of the James Bond type, in which Bogarde appeared as an international criminal. Bogarde again collaborated with director Joseph Losey and writer Harold Pinter in *Accident* (Cinema V, 1966), in which he portrays a middle-aged Oxford don trying to recapture his youth. Reviewing his performance in the *Christian Science Monitor* (April 24, 1967), critic Alan N. Bunce wrote: "A master of minor facial inflection, . . . Bogarde conveys much about his thoughts that the prevailing wordlessness leaves unexplained. He beautifully responds to the intrinsically cinematic demands of this role." Bogarde received generally good reviews for his portrayal of a cad who attempts to exploit seven orphaned children in the MGM-Pathways tale of Gothic horror, *Our Mother's House* (1967).

Concurrently with his cinematic career, Bogarde has continued to appear on the British stage, as Orpheus in *Point of Departure* (1950), Nicky Lancaster in *The Vortex* (1953), Alberto in *Summertime* (1955), and Marc in *Jezebel* (1958), among other roles. Fearing overexposure, he has made only infrequent appearances on British television. He made his American television debut in 1964 when he re-created the role of the wounded officer in an NBC-TV production of *Little Moon of Alban*—a part that had originally been written for him by James Costigan. In 1966 he played the lead in an NBC television production of Noel Coward's *Blithe Spirit*.

Dirk Bogarde has never married, although he is reported to have been engaged several times and his name was once linked romantically with that of actress Jean Simmons. He generally tries to avoid publicity, and he has never provided much copy for gossip columnists or public relations agents. "My performances speak for me," he has said, as quoted by Sidney Skolsky in the New York *Post* (January 9, 1966). Appearing considerably younger than he is, Bogarde is five feet eleven inches tall, weighs 146 pounds, and has dark brown hair and brown eyes. He prefers the country to the city and lives in a sixteenth-century manor, filled with antiques, on an estate in Surrey. Non-gregarious, Bogarde finds relaxation in painting, watching television, riding horseback, tending his garden, listening to good music, and keeping up with world affairs. He is known as something of a gourmet, but he rarely indulges in alcoholic beverages. He would like, someday, to be a director, and his future plans also include the writing of his memoirs.

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BRAMELD, THEODORE (BURGHARD HURT)
(bra′meld)

Jan. 20, 1904- Educator; university professor
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The leading spokesman for reconstructionism in American education is Theodore Brameld, professor of educational philosophy at Boston University. Reconstructionism departs radically from the educational philosophies known as perennialism (represented by Robert Maynard Hutchins and various other neo-Aristotelians or neo-Thomists) and essentialism (based on tradition and the status quo), and it differs from progressivism in stressing ends as much as means. It views democratic education, not as the passive and rigid custodian of a fixed cultural heritage, but as the prime molder, itself ever changing, of a society constantly evolving toward goals that reflect a social consensus. Much of Brameld's work has been practical field research, in communities in Puerto Rico, Japan, and elsewhere, where he has analyzed actual patterns of conflict and co-operation and helped to point the way to possible future improvement through a process of education involving disciplined use of both scientific method and democratic interpersuasion. The methodology that Brameld has developed for his interdisciplinary work is anthropotherapy, or "planned improvement of human life" through an application of concepts and techniques drawn from all disciplines in, or bordering on, the personality-and-culture field. Brameld, who began writing on reconstructionism in the 1940's, is not to be identified with the earlier "social reconstructionists," a University of Illinois group that first popularized the name.

Theodore Burghard Hurt Brameld was born in Neillsville, Wisconsin on January 20, 1904, one of two children of Theodore Edward Brameld, a rural real estate agent, and Minnie (Dangers) Brameld, a crafts teacher. His paternal grandfather, a Greek scholar and theologian, was a clergyman in the Church of England. "Perhaps one factor that helps explain my background," Brameld said in an interview published in Japan in 1966, "is that my father was an Englishman who came to America by way of Canada at the age of about thirty, while my mother was a German girl whose father and mother were both born in Germany. . . . Both parents were very much identified with their European cultural backgrounds. . . . Thus I grew up in a household where sometimes two cultures were not well adjusted to each other."

Brameld attended Neillsville High School, where he participated in debate, dramatics, and journalism. Graduating from high school in 1922, he entered Ripon (Wisconsin) College, where he majored in English and speech and continued to engage in the extracurricular activities he had pursued in high school. He paid his way through college with a magic act in which he was billed as "Aladdin the Mystifier." For his Japanese interviewer (named Matsuura), Brameld recalled the great transformation effected in him by his four years at Ripon, a small school with close student-faculty relations: "I was exposed to exciting ideas for the first time, and also to great art. Thus I began to become aware of a whole world that had been totally unfamiliar, and a few of its professors exerted tremendous personal influence upon me." One of the professors was J. W. Becker, a teacher of romance languages, in whose home Brameld spent many of his leisure hours listening to recorded music. Another was Paul Peters, the playwright, who taught English.

In 1926, when Brameld took his B.A. degree at Ripon, he won a tuition scholarship to the University of Chicago, but he delayed his entrance into graduate study to remain at Ripon College as field secretary, a position encompassing motley administrative chores. In 1928 he resigned his job at Ripon and went to the University of Chicago, where he studied philosophy for three years, two of them as a teaching fellow. "When I attended," Brameld said of the University of Chicago in the interview in Japan, "it had a fine department of philosophy which had come very much under John Dewey's influence before he went to Columbia University. When I first came there as a student, I had never heard of pragmatism, but I soon did."

He also heard much of Marxism, a subject that became increasingly discussed as the Depression deepened, and he decided to see for himself, in depth, what that philosophy was about. He studied the writings of Marx, Engels, and Lenin, and wrote his doctoral dissertation on the last of these. Encouraged by his adviser at Chicago, T. V. Smith, he expanded the dissertation, originally titled "The Role of Acquiescence in Leninism," into the book *A Philosophic Approach to Communism* (University of Chicago Press, 1933), which drew favorable reviews from John Dewey and James Burnham, among others. Marxian ideas were useful to Brameld as supplements to those of Dewey in the formulation of Brameld's philosophy of education.

THEODORE BRAMELD

When Brameld took his Ph.D. degree in 1931, jobs were scarce and he considered himself fortunate to land a position as instructor of philosophy at Long Island University, then, according to Brameld, a young, struggling institution where salaries were low and paid sporadically, if at all. He left Long Island University in 1935, to become an assistant professor of philosophy at Adelphi College (now Adelphi University), and in 1938 he was promoted to associate professor at Adelphi.

His first position in a college of education was at the University of Minnesota, where he accepted an invitation to establish a program in the philosophy of education in 1939. He went to Minnesota as an associate professor and was made a full professor in 1945. That year he published two books, *Minority Problems in the Public Schools* (Harper) and *Design for America* (Hinds, Hayden, Eldredge). The latter is an account of an experiment he conducted in a small town high school in Minnesota, aimed at developing a curriculum that would prepare students for democratic living in the postwar world. In 1947 he left Minnesota to accept a professorship in the philosophy of education at New York University.

In 1950 Brameld outlined his future-centered reconstructionist philosophy of education in the book *Ends and Means in Education: A Mid-Century Appraisal* (Harper). Writing in the *Library Journal* (March 1, 1950), Nathaniel Stewart pronounced Brameld's theses "few but fertile," and summarized them in the following paraphrase: "We must make constructive use of collectivism; education must be understood within the larger context of the ever-emerging American culture; education and politics (public understanding) must form an inevitable partnership; reconstruction must be the dominant note. . . . Future-centered education must concern itself with inter-cultural relations, workers' education, and understanding for an atomic age." Reconstructionism was treated more comprehensively and systematically by Brameld in *Patterns of Educational Philosophy: A Democratic Interpretation*

(World Book, 1950), and *Toward a Reconstructed Philosophy of Education* (Dryden, 1956).

A reviewer in *Time* (July 9, 1956) summarized *Toward a Reconstructed Philosophy of Education* as follows: "The tasks of both school and society [in the reconstructionist view] is to determine what goals men should strive for by appealing to 'social consensus.' Though the individual must be encouraged, 'our aim is always to build a "group mind" that expresses the social consensus of the majority.' The all-embracing value for the individual . . . is 'social self-realization. . . .' Education is 'the learning of cooperative methods for attaining objectives upon which the widest possible majority of the people, young and old, can agree.' For such an education, both the traditional and the progressive school are unsuited. From his earliest years the child must learn 'the value of participation. . . . He should learn to regard himself as a constructive critic [of the school] who is expected to offer suggestions for improvement.' The student does not learn history, chemistry, or literature in the traditional manner. He uses appropriate smatterings of these only to answer questions that the majority has agreed to ask. . . . All these questions should lead up to the central theme of the school: 'Where do we as a people want to go?' The student might learn . . . about chemistry by analyzing 'patent medicines or radio-advertised foods to test the reliability of commercial claims.' As for arithmetic, 'a whole unit . . . could be planned around a consumer cooperative or even around running a school store on cooperative principles.' "

In 1952 Brameld embarked upon an intensive study of anthropology, the results of which he applied to educational philosophy and practice in *Philosophies of Education in Cultural Perspective* (Dryden Press, 1955) and *Cultural Foundations of Education* (Harper, 1957). In 1956 he left New York University to teach at the University of Puerto Rico and to make a three-year study of the interrelation of culture and education in Puerto Rico. The results were published in his *The Remaking of a Culture* (Harper, 1959). Upon his return from Puerto Rico, Brameld assumed the academic post that he now holds, that of professor of educational philosophy at Boston University.

Brameld's *The Use of Explosive Ideas in Education* was published by the University of Pittsburgh Press in 1965. By explosive ideas Brameld means those concepts that "have the power to remake reality . . . that enable man . . . to reinterpret and often to control . . . [his] experience so that no longer does it mean what it meant before." In a paper published in *Human Organization* (Winter 1965), Brameld argued that "anthropotherapy . . . could prove to be this kind of concept."

Anthropotherapy, although anticipated in the "social psychiatry" of Marvin Opler and the "cultural therapy" of George Spindler, is Brameld's own coinage. He formulated the concept as a means of integrating his scientific field work—(concerned with how things *are*) with his ethical theory of social self-realization (concerned with how things *should be*). The name that Brameld chose for the concept suggests the debt that anthropotherapy owes to psychotherapy—but not to all psychotherapy. Brameld's anthropotherapy is related to that kind of psychotherapy in which "the patient is encouraged to explore without coercion the roots of his own largely unconscious neurotic or psychotic troubles, but not without consciousness on the part of the therapist as to how they are . . . destructive . . . when gauged by the constructive criterion of personal-cultural fulfillment." The anthropotherapist, like the psychotherapist, may make value-judgment prescriptions without violating his integrity as a scientific observer. Thus Brameld in his paper defined anthropotherapy as "the theory and practice of descriptive and prescriptive human roles. It provides analyses particularly of conflictive and cooperative situations and makes characterizing value judgments in the light of such analyses . . . within social institutions such as education; . . . it regards and utilizes enculturation as the inclusive human process not only for transmitting but for innovating both personal behavior and cultural patterns." In another definition he called anthropotherapy "not merely the science but the art of planned human evolution."

As an illustration of anthropotherapy in practice, Brameld told about a year's work he did in two Japanese subcultures in 1964 and 1965. The first subculture was a community of *burakumin* (the Japanese "outcaste" minority), and the second was a community of *gyomin* (fishing people). "Both suffer from conflicts that are both destructive and constructive. . . . Both also reveal forms of cooperation that carry both meanings. . . . In neither community could I claim, of course, to have effected measurable change. At the same time, working as my staff and I have with school people as well as with both leaders and grassroots people by means of participant observation, observant participation, and hundreds of hours of interviews, I do not think it presumptuous to claim that some degree of greater awareness by each community has developed toward its disturbances."

Brameld's *Education for an Emerging Age* (Harper, 1961) has been translated into Japanese, and *Education as Power* (Holt, 1965) has been or is being translated into Korean, Japanese, Spanish and Portuguese. In addition to the works that have issued from his hand alone, a score of books in the field of educational philosophy contain contributions by Brameld. He edited two of the latter books and co-edited one. He is the author of more than two hundred articles and book reviews that have appeared in the *Saturday Review*, *Annals of the American Academy of Political and Social Science*, the *Journal of Educational Sociology*, *School and Society*, and other publications.

In addition to teaching classes at Boston University, Brameld serves on the staff of the Human Relations Center at the university. He has lectured widely in universities beyond his home campus throughout his career, and in 1962 he lectured in Japan and Korea on American education and civilization under the auspices of the United States Department of State. His work in Japan in 1964-65 was done on a Fulbright research grant. "I have never been comfortable in the inner sanctums of pure scholarship for too long a period," Brameld told his Japanese interviewer. "The air is not sufficiently saturated with the oxygen of everyday human life. So all the way through my professional years, I have found time both to study philosophy and to become involved in one or another kind of practical program which gives me a chance to relate theory to practice."

Brameld has served as regional vice-president of the American Education Fellowship (1942-53); secretary and president of the Philosophy of Education Society (1941-47); American delegate to the International Conference of the New Educational Fellowship, Australia (1946); vice-chairman of the Mayor's Council on Human Relations, Minneapolis (1946-47); and consultant to the Anti-Defamation League (1947 to 1952). He is a former member of the Wisconsin National Guard and the ROTC, and a member of the American Federation of Teachers, the American Anthropological Association, the American Association of University Professors, the American Philosophical Association, the Society for Applied Anthropology, the Philosophy of Education Society, International House (Tokyo), the John Dewey Society, and Phi Delta Kappa. Between 1953 and 1964 he received five grants from the Wenner-Gren Foundation for Anthropological Research. In 1959 he was awarded an honorary doctor of education degree from Rhode Island College.

Theodore Brameld married Ona Margaret Katherine Swanson, an English teacher and librarian, on July 29, 1949. They have three daughters, Kristin Elizabeth, Patricia Gene, and Katherine Alice. Brameld is five feet eleven inches tall, weighs 175 pounds, and has hazel eyes and white hair. Chief among his recreations are swimming, mountain climbing, and collecting art and antiques. Politically, he is an independent, and his approach to religion, or spiritual values, is that of humanism, in the tradition of John Dewey and the American Humanist Association. He feels, however, that scientific humanism is incapable of grasping some aspects of human life, and that for these a philosophy such as existentialism is necessary. "Existential humanism, so it seems to me," he has said, "points with humility and profundity forward to the kind of religious renewal that we badly need for our time."

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BRENNAN, FRANCIS (JAMES), CARDINAL

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FRANCIS CARDINAL BRENNAN

The dean, or chief judge, of the Sacred Roman Rota, the Roman Catholic Church's high court for annulments and other matrimonial cases, is Francis Cardinal Brennan, an American-born prelate who has spent most of his priestly life at the Vatican. Brennan joined the Curia, as the central administration of the church is called, in 1940, and he rose to his present position in the Rota in 1959. Pope Paul VI named him to the College of Cardinals, the Pope's senate, in May 1967, and Brennan took his seat among the princes of the church a month later.

Francis James Brennan was born in Shenandoah, in the coal mining region of eastern Pennsylvania, on May 7, 1894 to Dr. James Brennan, a dentist, and Margaret (Connor) Brennan. He has three brothers, Naysh, Russell, and John, and two sisters, Mrs. William Schmidt and Mrs. John Downey. Brennan attended the public schools of Shenandoah until 1910, when he entered St. Charles Borromeo Seminary in Philadelphia. In 1918 he was sent to Rome to complete his studies at the Pontifical Roman Seminary. In 1920 he received the doctor of divinity degree and was ordained a priest. Remaining in Rome, at the Juridical Seminary of Saint Apollinare, he received his doctoral degree in civil and canon law four years later.

Returning to the United States in 1924, he served successively at St. Charles Borromeo and St. Carthage in Philadelphia and taught at the West Philadelphia High School for Boys before going to St. Charles Borromeo Seminary in 1928 as professor of canon law and moral philosophy. In 1937, while remaining on the faculty of the seminary, he entered judicial practice as a member of the tribunal of the Archdiocese of Philadelphia and as director of the conference of clergymen assigned to assist the archbishop in deciding moral cases under canon law.

Father Brennan's work at St. Charles came to the attention of Vatican Secretary of State Amleto Cardinal Cicognani, who was at that time apostolic delegate (a papal representative without diplomatic status) in the United States. It was Cardinal Cicognani, also a former teacher of Brennan in earlier days in Rome, who recommended him for a post in the Sacra Rota, or Sacred Roman Rota (literally, Sacred Wheel). On August 1, 1940 Brennan received the call to Rome. The Sacred Rota, which is the Vatican Court of Appeal from diocesan tribunals, was established in 1171, and in the course of its history it has determined the fate of empires. Today it deals mainly with individuals, most of whom are seeking Church annulment of their marriages.

For nineteen years Brennan was an auditor, or judge, in the Rota. The first American ever to be named to the tribunal, he was able to continue after the United States entered the war against the Axis powers, including Italy, in 1941, because he lived in Vatican City, which was a neutral state. When the dean of the Sacred Rota was made a Cardinal in 1959, Father Brennan, as senior member of the court, became the new dean. As a function of that office he carried the Pope's miter, the symbol of law, in papal processions.

While dean of the Sacred Rota, Brennan was also president of the Vatican Court of Appeal, a civil court, and an official in several of the Congregations, or governing committees of the Roman Catholic Church, namely the Congregations of the Discipline of the Sacraments (which controls legislation on the rites of the Church), of the Council (originally intended to implement the decrees of the Council of Trent and to prepare for future councils, but now dealing with many aspects of general discipline of the Church), for the Propagation of the Faith (dealing with all work in missionary lands), and of Sacred Rites (which regulates the performance of the liturgy). In addition to holding posts in those Congregations, Brennan served as consultant to the central commission of the Ecumenical Council, Vatican II, in 1962.

After eight years as head of the Sacred Rota, on May 29, 1967, the then Msgr. Brennan was nominated with twenty-six others to the College of Cardinals by Pope Paul VI. Although according to the Roman Catholic Code of Canon Law of 1917, all Cardinals must be priests (i.e. laymen are excluded), they need not be bishops. Nevertheless, it is not the usual case for a priest, as Cardinal Brennan was, to be nominated Cardinal. However, he was soon afterwards, on June 25, 1967, consecrated as titular bishop of Tubune in Mauritania at a ceremony in the Abbey Church of Sant' Anselmo in Rome. As a titular bishop (i.e. bishop of a see which is no longer in existence), Cardinal Brennan remains in Rome, continuing his work in the administrative, legislative, and judicial bodies through which the Catholic Church is governed and known collectively as the Roman Curia. In addition to his other duties, in September 1967 Cardinal Brennan was appointed an assistant to the president of the newly created Cardinals Commission for the Prefecture of Economic Affairs of the Holy See.

A few days after his consecration as bishop, on June 28, 1967, Cardinal Brennan was presented by the Pope with the hat of his new office, a square-flanged red biretta. In conformity with the Ecumenical Council's call for more simplicity in ecclesiastical ceremonies and dress, the Pope ordered that the cloaks of Cardinal Brennan and the other new cardinals be simplified; nor were they permitted to unfurl their brilliant red capes. The following day Cardinal Brennan received the sapphire ring given to "the Princes of the Church," as cardinals are often called, by the Pope.

With the admission of Cardinal Brennan and the twenty-six other new cardinals, the College was raised to a new high of 118 members. Of those 118, the largest single national group is from Italy (thirty-six), followed by France (ten) and the United States (eight). Among the three other Americans nominated with Cardinal Brennan, one, John Cardinal Krol, also comes from the Archdiocese of Philadelphia. It marked the first time any American city had been honored by the Pope in having two cardinals named at once.

Cardinal Brennan is five feet, six inches tall, with white hair and blue eyes; he regularly wears glasses. He is known for his reticence and calm, and according to those who know him he is "courteous, self-effacing, and gentle." He is also considered one of the hardest workers in the Vatican administration. Pope John XXIII once complimented him after a talk he had given during a papal audience for his simplicity in speaking, which, said the Pope, "is fitting for one who, possessing the art of weighing the value of words, gives to each great importance."

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BROOKE, EDWARD W(ILLIAM)

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Probably no election has had greater significance for the national political scene in recent years than that of Edward W. Brooke, who in January 1967 became the first Negro to be seated in the United States Senate during the twentieth century. His feat is all the more impressive because although he is a Republican and a Protestant, he was elected to the Senate from Massachusetts, a state that has only a 2 per cent Negro population and whose voters are predominantly Catholics of Irish descent and members of the Democratic party. Brooke, a former attorney general of Massachusetts, has preferred not to play up his race in his quest for political office. He has explained his position repeatedly in interviews for the press, as for *U.S. News & World Report*, for example: "I am not a civil rights leader and I don't profess to be one. . . . I can't serve just the Negro cause. I've got to serve all the people of Massachusetts."

Edward William Brooke was born on October 26, 1919 in Washington, D.C., the only son and youngest child of Helen (Seldon) Brooke and Edward W. Brooke, a lawyer with the Veterans Administration. The oldest of his two sisters died of blood poisoning in childhood and his other sister, Mrs. Helene Amos, is now a teacher in Washington. Edward grew up in an atmosphere of well-being in mostly upper-middle-class Negro neighborhoods. For a time the family—and a few other "select" Negro families—lived in a white neighborhood so rigidly segregated that other Negroes were not permitted to pass through it without a note from a white person.

EDWARD W. BROOKE

"I was a happy child," Brooke has recalled. "I was conscious of being a Negro, yes. But I was not conscious of being underprivileged because of that." He spent his boyhood summers on his mother's family plantation in Virginia, where his grandparents told the light-skinned youth that he was a descendant of Thomas Jefferson and of a British admiral, Sir Philip Bowes Broke, and that he was related to Rupert Brooke, the English poet.

Brooke attended public schools in Washington, including William Lloyd Garrison and John F. Cook elementary schools, Shaw Junior High School, and Dunbar High School, considered the best Negro high school in the country. A popular student active in athletics, he was chosen captain of his high school tennis team. While in junior high and high school Brooke had set his mind on being a surgeon, and his former classmates recall that the attic of his home served as a laboratory where he conducted medical experiments on dead rats and cats. During this time he also developed an appreciation for music through his mother, who took him to the opera in New York City because the Washington opera was closed to Negroes.

Upon graduation from Dunbar, Brooke entered the predominantly Negro Howard University in Washington, where he was elected president of Alpha Phi Alpha. Still bent on a career in medicine he took a premedical course. However, he soon found he preferred other subjects such as literature, political science, history, economics, drama, and art. When he flunked organic chemistry and was put on probation, he realized that the appeal that medicine had held for him was based on the prestige of a physician and not the profession itself. He graduated from Howard with a B.S. degree in 1941.

When the United States entered World War II in December 1941 Brooke, who had been in ROTC at Howard, was inducted into the all-Negro 366th Combat Infantry Regiment as second lieutenant. The regiment was sent to Italy, where Brooke rose through the ranks until he reached the grade of captain. On the firing line for 195 days, Brooke distinguished himself as a combat officer, winning the Bronze Star and receiving the Combat Infantryman's Badge. Given a crash course in Italian, he was sent behind enemy lines to serve as a liaison officer with the Italian partisans, who called him by his code name, "Captain Carlo."

Several months after V-E Day Brooke entered the Boston University Law School. He had taken an interest in law as an officer when he acted as defense counsel in court martials, and he liked Boston, having served in that area when he was stationed at Fort Devens in Massachusetts before being shipped overseas. Brooke attended Boston University Law School from 1946 to 1948, during which time he served as editor of the school's *Law Review*. "I never studied much at Howard," he recalled recently, as quoted in the *Saturday Evening Post* (September 10, 1966). "[At Boston] I didn't do much else *but* study. Italy forced me to grow up some, I think." He graduated in 1948 with the LL.B. degree and the following year obtained his LL.M. degree.

Admitted to the Massachusetts bar in 1948, Brooke set up a private one-man law practice in Roxbury, an integrated suburb of Boston. In 1950, persuaded by two army buddies, Brooke decided to enter state politics. Since it was legal in those days to cross-file, Brooke ran for state representative in both the Democratic and Republican primaries. He lost the Democratic nomination, won the Republican, but then was defeated in the general election, in which he was endorsed by the local Communists, although he publicly disclaimed them. Brooke has explained that at that time it was Communist strategy automatically to endorse any Negro running for office. Brooke again made a bid for the state legislature in 1952, again winning the Republican nomination and again losing in the general election.

For the next eight years Brooke stayed out of politics while he built up his law practice. He also became active in veterans organizations and served as state commander and then national judge advocate of Amvets. In 1960 he tossed his hat in the political arena again, this time running as the Republican candidate for secretary of state, the first Negro ever to be nominated for a statewide office in Massachusetts. Brooke lost to his Democratic opponent by fewer than 12,000 votes, and in so doing ran up the startling total of 1,095,054 votes. He emerged as a man to be reckoned with in state politics. In April of the following year John A. Volpe, the newly elected Republican governor of Massachusetts, appointed Brooke chairman of the Boston Finance Commission, an investigative watchdog agency. In his $5,000-a-year part-time job as head of the commission Brooke made the headlines by uncovering corruption in city agencies. In less than a year he turned up evidence of graft in the municipal fire, real estate, and building departments.

In 1962 Brooke went after the Republican nomination for the office of Massachusetts attorney general, the second highest office in the state. During a bitter state convention held in June, he wrested the endorsement away from Elliot Richardson, a millionaire Boston blueblood lawyer, on the second ballot after it appeared that Richardson would be a certain winner. Brooke, who quit his post on the Boston

Finance Commission in September 1962, campaigned vigorously. In the election that year he was the only Republican to win statewide office, garnering 1,143,065 votes and defeating his Democratic opponent, Francis E. Kelly, by almost 260,000 votes. (On election night, upon hearing of Brooke's victory, President John F. Kennedy reportedly exclaimed, "That's the biggest news in the country.") Brooke was sworn in as the thirty-fifth attorney general of Massachusetts on January 16, 1963 and in so doing made modern political history by becoming the first Negro elected to such a high office in the United States.

As attorney general, Brooke soon won a widespread reputation as a crime buster, although he did not particularly like excessive publicity. He has said that he would much rather prevent a man from committing a crime than to have to prosecute him. Working closely with the Massachusetts Crime Commission, a citizens committee with the power of a grand jury, which had been appointed to probe corruption in government, Brooke and his staff brought in scores of indictments. High-ranking politicians—including a former governor, two speakers of the House, members of the Governor's Council, and a public safety commissioner—as well as individuals and companies doing business with the state were charged with such offenses as conspiracy, bribery, perjury, and conflict of interests. (Former Democratic Governor Foster Furcolo was acquitted of the conspiracy charge.)

In the summer of 1964 at the Republican National Convention in San Francisco, Brooke gave the seconding speech for William Scranton, the liberal governor of Pennsylvania who was seeking his party's nomination for the Presidency. When the conservative Senator from Arizona, Barry M. Goldwater, won the nomination, Brooke refused to support him. In the November 1964 election the Republican ticket, headed by Goldwater, went down to one of its worst defeats in history. Brooke, however, running for re-election as state attorney general, received 1,543,900 votes and a plurality of 797,510 votes, the largest plurality of any Republican in the United States that year and the largest of any Republican in the history of Massachusetts. Soon after his election Brooke called for a national Republican conference to rebuild the party.

During his second term in office Brooke continued to hammer away at graft and corruption in the government. He also pushed for legislation that would reduce air pollution, protect borrowers against usurious loan companies, and unscramble election complexities. While in office Brooke also came in for criticism from persons who objected when he allowed his staff to bring in a Dutch clairvoyant to help find the Boston Strangler or warned the village of North Brookfield that Bible reading in schools was unconstitutional or ruled that a school boycott by Negroes was illegal.

On December 29, 1965 Republican Senator Leverett Saltonstall of Massachusetts announced he was going to retire. The following day Brooke formally launched his campaign to fill the Senate seat. In reply to newsmen's questions, he pointed out that race had not been a factor in any of his other campaigns and that he did not expect it to be a factor now. "If the people are so racially blind as to elect me by almost 800,000 votes, that's good enough for me," he said, commenting on his last plurality.

At the Republican state convention in June 1966 Brooke won endorsement for the United States Senate nomination after a challenge by party conservatives. The conservatives, who were still smarting from Brooke's nonsupport of Goldwater in the 1964 campaign, had become more roiled by a book that he had published in early 1966. In *The Challenge of Change: Crisis in Our Two-party System* (Little) Brooke outlined proposals for remaking the Republican party along more progressive lines and criticized the ultraconservative element that led the 1964 GOP campaign. Brooke's Democratic opponent was former Governor Endicott (Chub) Peabody, who had the support of the state's very popular Senator Edward M. Kennedy, brother of the slain President.

An energetic campaigner, Brooke sometimes got up at five in the morning to shake hands with workers at gates of industrial plants. When newspapers reported that a white backlash vote might prove Brooke's undoing he steadfastly maintained, "I look into the eyes of men and women and I get encouragement. If it [backlash] is there, I haven't seen it yet." The press also quoted him as saying, "I'm so tired of hearing about 'backlash' and 'sidelash' and every other kind of lash. I'm not running as a Negro. I never have. I'm trying to show that people can be elected on the basis of their qualifications and not their race."

Receiving 1,213,473 votes, and a plurality of more than 400,000 votes in the November 1966 election, Brooke became the first Negro in history to be elected to the United States Senate by popular vote and the first Negro to serve in that body since the Reconstruction. (Two Negroes from Mississippi, Hiram Revels and Blanche Bruce, served in the Senate following the Civil War but they were selected by the state's carpetbagger legislatures.) He took his seat in the Senate on January 10, 1967 and was soon afterward appointed to the Banking and Currency Committee and the Aeronautical and Space Sciences Committee. In addition to his Senate posts, Brooke is a member of President Johnson's Advisory Commission on Civil Disorders.

In voting during his first term in the Senate, Brooke favored antipoverty legislation, several amendments to the existing act to strengthen the Social Security program, and the Model Cities bill, and he opposed the Teacher Corps legislation that passed the Senate in August 1967. On the major issue in foreign policy, the war in Vietnam, his position was not completely decipherable. In his maiden speech in the Senate he gave a blanket endorsement to the policy of the Johnson administration in the war, but on other occasions he called for a halt, or at least a pause, in the American bombing of North Vietnam.

Brooke, an Episcopalian, is chancellor of the Old North Church in Boston. He is president of the Boston Opera Company, a fellow of the American Academy of Arts and Sciences, and a trustee of Boston University. Among the organizations of which he has served as a director are the Boston Council for International Visitors; the New England Hospital; President Johnson's Commission for Civil Rights Under Law; Greater Boston Urban League; Boston Council Boy Scouts of America; and the Republican Club of Massachusetts. He also belongs to the National Association of Attorneys General, National Association of District Attorneys, and the American, Massachusetts, and Boston bar associations. His honorary degrees include a doctor of public administration from Northeastern University, doctor of science from Worcester Polytechnic Institute, doctor of laws from American International College and Emerson College, and doctor of jurisprudence from Portia Law School. The Junior Chamber of Commerce named Brooke One of the Ten Outstanding Young Men of Greater Boston in 1952. He was awarded the 1967 Spingarn Medal by the National Association for the Advancement of Colored People, and he received a Charles Evans Hughes award for "courageous leadership in governmental service" from the National Conference of Christians and Jews in 1967.

While visiting a beach resort on the Ligurian Sea at the end of the war, Edward W. Brooke met an Italian girl, Remigia Ferrari-Scacco, the daughter of a prosperous Genoese businessman. They were married, after a courtship by mail, on June 7, 1947 and have two teen-age daughters, Remi Cynthia and Edwina Helene. At first Mrs. Brooke had misgivings about her husband's career in politics, but she has become an asset to him on the campaign trail, speaking in both her native tongue and English to Italian-American groups. The Brookes live in a modern, three-bedroom split-level house in the fashionable, mostly white suburb of Newton Centre, Massachusetts. They also own a summer home in Oak Bluffs on Martha's Vineyard Island. In early 1967 they moved into a duplex Washington apartment with a view of the Potomac. Senator Brooke has hazel eyes and black hair, stands six feet one inch tall, and weighs 175 pounds. He is a fastidious dresser who favors conservative suits. As his favorite pastimes he lists the opera, reading, tennis, and swimming.

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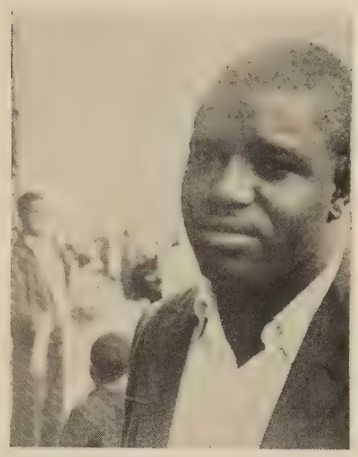
CLAUDE BROWN

Claude Brown's compelling autobiography, *Manchild in the Promised Land* (Macmillan, 1965), an account of his growing up in the black ghetto of New York's Harlem, is in a sense an American success story. Unlike the traditional success story, however, it is one that is brutally devoid of romance; it is told in the unvarnished language of a slum world whose ethos of violence dictates that a "manchild" must fight to survive. After having developed the means of survival in the Harlem ghetto, Brown was able to move beyond its confines, partly through a series of lucky breaks and fortunate friendships, and partly through his own ambition and untutored insights. Freed from Harlem streets and correctional institutions at sixteen, Brown managed to graduate from high school, obtain a college degree, and pave the way for a career in law and politics. Without self-pity, malice, or apology, Brown writes about ghetto life as it is, and his book is considered by some reviewers as the definitive treatment of the subject. Tom Wolfe observed in the New York *Herald Tribune* (July 18, 1965): "Claude Brown makes James Baldwin and all that old Rock of Ages rhetoric sound like some kind of Moral Rearmament tourist from Toronto come to visit the poor."

Claude Brown was born in New York City in 1937, a member of "the first Northern urban generation of Negroes . . . . sons and daughters of former Southern sharecroppers . . . . who poured into New York City during the decade following the Great Depression," and to whom "this was the 'promised land' that Mammy had been singing about in the cotton fields for many years." His parents had come to New York from South Carolina in 1935 and settled in Harlem, living in a tenement at 146th Street and Eighth Avenue, where Claude, his younger brother (nicknamed "Pimp"), and his two sisters, Carole and Margie, grew up. In New York, his father, Cecil Brown, held a railroad job, and his mother worked as a domestic.

Even before he was of school age, Claude Brown—known as "Sonny" to his companions—was virtually living in the streets, fighting, stealing, and beginning to build the type of reputation needed for survival in the black ghetto. He vividly recalls the Harlem riots of 1943. When he was eight he was sent to Bellevue

Hospital for psychiatric observation. Within the next two years he had already become a battle-scarred veteran of an infamous Harlem "bebopping gang," the Buccaneers, and of its elite stealing division, the Forty Thieves. Brown emphasizes that he was a child delinquent because he wanted to be one, because he had an "uncontrollable urge to steal," and because it gave him "a sort of social status." Delinquency was built into the ethos of his ghetto.

By the time he was ten, Brown had a long record of truancy and of running away from municipal children's centers, and he had been expelled from public school several times. His bent for trouble caused his relatives to comment that he must have been "born with the devil in him." Hoping that a change of scene might straighten him out, his family sent him to the South to stay on a farm with grandparents and an aunt. During his year there, Claude Brown learned, among other things, "how to talk to a mule and plow a straight row in the sweet-potato patch." He also recalled: "I saw a lot of things down South that I never saw in my whole life before, and most of them I didn't ever want to see again."

Back in New York, Brown was soon in trouble again and was sent at the age of eleven to the Wiltwyck School for emotionally disturbed and deprived boys, where he remained for two years. A major influence on him there was the school psychologist and director, Dr. Ernest Papanek, who has remained his close friend. Brown has said that Papanek "was probably the smartest and the deepest cat I had ever met" and that, unlike most psychologists and sociologists, he "knew how to answer the hard questions without lying." Brown awkwardly "fell in love" with a Mrs. Meitner, one of the counselors at Wiltwyck, who "was real smart and could do a lot of things." He also made the acquaintance of Mrs. Eleanor Roosevelt, the founder of Wiltwyck School, to whom he later dedicated his book. His reaction to her at the time consisted in bemused wonder as to how "the President would have had time to bother with that crazy-acting old lady." For Brown, the white man was essentially someone who was "crazy-acting," and whom the Negro could easily outsmart.

Despite these positive influences, Brown soon went back to his old way of life in the streets of Harlem after he returned from Wiltwyck, and he began selling and using marijuana. A bullet wound that he received at thirteen while stealing sheets from a clothes line enhanced his reputation among his peers. At fourteen he was sent to the Warwick reform school for the first of his three terms there. Among his chief influences at Warwick was the wife of the school's superintendent, Mrs. Alfred A. Cohen, of whom he wrote: "She was the nicest lady I'd ever met. She was a real person." It was Mrs. Cohen who started Brown reading biographies of Negro celebrities, as well as those of selected white luminaries like Einstein and Schweitzer.

In July 1953 Brown obtained his final release from the Warwick School. To satisfy his parole officer he took a job in New York's garment district, but after a few months he quit his job and decided to be a "hustler," dealing in drugs and fleecing out-of-town visitors with a confidence game. Gradually, however, he managed to extricate himself from the Harlem ghetto. On one occasion an addict robbed him of some drugs he was carrying. According to the mores of the ghetto, Brown was expected to go after the man with a gun and kill him, and he reluctantly set out to do so. Fortunately, however, the police got to the intended victim before him, and he was thus relieved of the obligation to kill. The fact that he was not himself an addict—heroin had once made him deathly ill—also helped him to break with the Harlem ghetto.

"I could do what I wanted," Brown has recalled. "I could turn square now, even straighten up if I wanted to. . . . I'd been through the street-life thing." Another factor in Brown's determination to free himself from his earlier life of crime and delinquency was his realization that the political structure of Harlem was such that women control the elective machinery, because many of the men have criminal records. To Brown it seemed a crime against Harlem for a man to get "a sheet," or police record, on him, for it debars him from having any voice in the political future of the community.

Deciding to resume his education, Brown, at the age of sixteen, enrolled for night courses at Washington Irving High School in downtown Manhattan. Over the next few years, while attending school, Brown supported himself by working as a busboy, watch-crystal fitter, shipping clerk, deliveryman, postal clerk, and bookkeeper. At seventeen he moved to Greenwich Village, where he joined a group of jazz musicians. Later he acquired a piano and practised as much as eight hours a day. "For the first time in ages," he has recalled, "I felt as though I was really doing things." While attending Washington Irving, Brown met a Jewish girl named Judy, who made him feel at ease. Although the relationship did not last, it apparently relieved him of the obsession with masculinity that bedevils many ghetto Negroes.

After graduating from Washington Irving Evening High School in 1957, Brown returned to Harlem for a time, selling cosmetics and playing the piano while trying to decide on a career. While many of his childhood companions were dead or in prison or "strung out" on drugs, others, like his long-time friend Danny, had become responsible citizens. His own brother was for a time a narcotics addict who served a prison term for armed robbery but later rehabilitated himself and entered college. Brown found that Harlem itself had changed significantly. Thus, one could no longer expect the police to permit the individual to avenge crimes committed against himself or his family, and the tribal code of justice under which Brown had grown up seemed no longer feasible. Convinced that the Negro could consider himself human only if he was made aware of his legal rights, Brown decided on a career in law and politics. In 1959, having obtained a grant from the Metropolitan Community Methodist Church headed by the well-known Rev. William M. James, he went to Washington, D.C. to study government and business at Howard University, which, as he noted in *Look* (June 27, 1967), was then the "county seat of the nation's unwillingly black middle class." He graduated with a B.A. degree in 1965.

While Brown was in his first year at Howard, he was approached by Dr. Ernest Papanek, his former mentor at Wiltwyck School. Papanek had been asked to write an article on Harlem for *Dissent* magazine but suggested that Brown should do it instead. Although Brown had never written anything in his life, Papanek convinced him that he was well qualified to write the article. After its publication it came to the attention of Bram Cavin, an editor at Crowell Collier and Macmillan—who, seeing in it the possibilities of a book, offered Brown an expense account. Fortified by coffee and large doses of Dexadrine, Brown wrote steadily, until in the fall of 1963, shortly after the deadline that he had feared he would never meet, he completed a manuscript that, when first delivered to the publisher, was about ten inches thick and about 1,500 pages in length. The manuscript went unnoticed at the Macmillan offices for some six months, until it was discovered by Alan Binzler, who hailed it as a masterpiece. Having reworked the manuscript over and over again, Brown said of it: "It's hard for me to perceive what is so exciting to people in this thing." As for his intention in writing the book, he told Martha McGregor of the New York *Post* (July 18, 1965): "I'm trying to show more than anything else the humanity of the Negro. Somebody has to stop problemizing and start humanizing the Negro."

The publication of *Manchild in the Promised Land* by the Macmillan Company in August 1965 created a sensation, and the book soon became a best seller, both in hardcover and paperback. Writing in the New York *Times Book Review* (August 22, 1965), Romulus Linney called it "a Pilgrim's Progress through the deadly realities of the . . . author's childhood and youth" and "a mature autobiography of the coming of age of one hidden human being, whose experience and generation are absolutely crucial to any future history of the American people." A critic for *Newsweek* (August 16, 1965) described the book as "formally chaotic" but noted that Brown obtained "overwhelming effects by a sheer massive accumulation of detail." He suggested that "many readers will find unsettling Brown's absolute refusal to moralize, to submit a phased program for the 'amelioration of conditions.'"

Brown's book was not universally well-received within the Negro community. As Alvin Davis pointed out in the New York *Post* (September 7, 1965): "Middle-class Negroes are up in arms against him, and *Jet, Ebony,* and the *Amsterdam News* are swamped with letters and calls . . . , because he's painted the bad picture: the street as sanctuary, the gang as togetherness, and the fix as the community sop." Nevertheless, Brown soon became recognized as one of the most authoritative voices of the American Negro and he was besieged with invitations to appear on television and radio, to write magazine articles, and to testify before Congressional committees and governmental commissions.

After graduating from Howard University, Brown briefly attended Stanford University law school and then transferred to another university of undisclosed location to avoid undue publicity. Rejecting a career as a writer, he hopes to enter politics upon completing law school and has announced his intention to become a candidate for the Harlem Congressional seat once occupied by Adam Clayton Powell Jr. He feels that Powell—whom he has described as "light, bright, and damned near white"—is not a true representative of the people of Harlem. Neither does he regard such noted civil rights spokesmen as Roy Wilkins, Whitney Young, Dr. Kenneth Clark, or the Rev. Martin Luther King Jr., as adequate representatives of the ghetto Negro; according to Brown, they are essentially strangers to the streets of Harlem.

Among Negro organizations, Brown rejects such middle-class groups as the NAACP and the Urban League and tends to identify with such activist organizations as the Student Non-Violent Coordinating Committee (SNCC) and the Congress on Racial Equality (CORE). But when asked why he is not a member of either group, he says, "Isn't it enough I'm black?" Although he is not a Black Nationalist, Brown feels that such religious movements as the Coptic and Muslim sects are beneficial in that they instill a pride and identity among Harlem Negroes where none existed before. Pragmatic in his approach to social problems, he finds little use for sociological studies that fail to go to the root of social problems. Writing in the New York *World Journal Tribune* (February 20, 1967) on an elaborate report recently issued by the President's National Crime Commission, Brown called it "another shameless snow job of socio-scientific verbiage" and a "superficial and innocuous revelation of statistics and insignificant studies." In an interview with Norman Podhoretz, presented on National Educational Television in September 1965, Brown suggested that it might be best "to burn Harlem to the ground and rebuild it." Later in the discussion, however, he said that if he were to succeed Powell, he could solve some of Harlem's problems. But he refused to be specific about how he would improve that community: "I would tell you, but I can't because I'm afraid somebody's liable to steal my campaign, my platform."

Claude Brown married while he was still living in Washington, D.C. His wife, Helen, was employed as an operator with the telephone company. Tom Wolfe described him in the New York *Herald Tribune* (July 18, 1965) as "short, stocky . . . , very dark, with close cut hair." In the view of Alvin Davis of the New York *Post* (September 7, 1965) Brown is "an engaging, talented, non-doctrinaire boy, part of no scene but the Harlem scene, a college radical with the radicalism of the streets," and "a healthy omen of the ultimate breakout."

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Mary I. Bunting, the president of Radcliffe College at Harvard University, has called herself "a geneticist with nest-building experience." The description is a reference to two accomplishments beyond her work as an educator: as a microbiologist, she has made important discoveries about the effect of radiation on bacteria; and as a widowed mother, she has raised four children. The latter experience has been significant in her career, because it has fortified her dedication to what is probably the overriding mission of her life: helping to stem the huge and growing waste of gifted, educated womanpower in contemporary American society. The causes of the waste are many and complex, but the chief factors, according to Mrs. Bunting, are two: "hidden dissuaders" that lower the professional expectations of women; and a higher education system that, ignoring the radical difference between male and female patterns of life, does not make provision for women who wish to continue working part time in their fields during the periods when they are raising families. Partly to make such provision, Mrs. Bunting founded the Radcliffe Institute for Independent Study in 1960. The institute, which gives "second round" scholarships to women cut off from promising careers by marriage and resident fellowships to other gifted women, has inspired similar programs at other colleges and universities throughout the United States. Mrs. Bunting took a leave of absence from Radcliffe in 1964-65 to serve as a member of the United States Atomic Energy Commission.

Mary Ingraham Bunting was born Mary Alice Ingraham in Brooklyn, New York on July 10, 1910, the daughter of Henry A. Ingraham, a lawyer and former trustee of Wesleyan University, and Mary (Shotwell) Ingraham, a former president of the national board of the Y.W.C.A. and, at the age of seventy, a member of the Board of Higher Education in New York City. Mary Ingraham and her sister and two brothers grew up in a comfortable household filled with books and permeated with the assumption that the children would want to do something interesting with their lives. At Packer Collegiate Institute in Brooklyn she developed a love for chemistry, although she was a poor formal student. Her mother has said, "she may have wasted her time in relation to marks, but never in relation to learning."

Graduating Phi Beta Kappa from Vassar College in 1931 with a B.A. degree and a Nancy Skinner Clark Fellowship to study microbiology, Mary Ingraham entered the University of Wisconsin, where she received her M.A. degree in agricultural bacteriology in 1932. Remaining at Wisconsin on an Annie Gorham fellowship (1932-33), she earned her Ph.D. degree in agricultural bacteriology and agricultural chemistry in 1934. After taking her doctorate she continued working at Wisconsin for a year as a research assistant before going to Bennington (Vermont) College as an instructor in genetics.

At Wisconsin, Mary Ingraham had met and become engaged to John Bunting, then a medical student. After Bunting finished his internship at Johns Hopkins University Medical School in Baltimore, he and Miss Ingraham were married, on June 22, 1937. While Dr. Bunting was doing his $6-a-month residency in the Baltimore City Hospitals, his wife supported the two of them by teaching in the physiology and hygiene department at Goucher College in Baltimore. After finishing his residency, Dr. Bunting went to the Yale Medical School on a fellowship and became a teacher of pathology there. Mrs. Bunting worked as a research assistant in the department of bacteriology at Yale from 1938 to 1940, when the first of the Buntings' four children was born. She devoted the next six years exclusively to raising her family and doing community work—running the 4-H Club and serving on the school and library boards—in Bethany, Connecticut. In 1946-47 Mrs. Bunting lectured part time in the botany department of Wellesley College while her husband did postdoctoral research at Harvard and MIT. The next year they returned to Yale where she served as a research assistant in the bacteriology department until 1952 and as a lecturer for two years thereafter.

From the time she was a doctoral candidate, Mrs. Bunting concentrated her biological research on the effect of radiation on bacteria and, in particular, on the bacterium *serrata marcescens*, which changes from red to speckled to white within a few short generations. In her early study of the bacterium, she learned that specific color variations occur at regular rates under controlled environmental conditions, and she began to experiment with varying the pattern of color mutations by adding and subtracting factors in the environment. Using ultraviolet light under carefully controlled conditions on known strains of *serratia*, she induced color mutations and discovered that the rate of mutation varies with the strain of bacteria. Some of her research was subsidized by the United States Atomic Energy Commission.

In 1954 Mrs. Bunting's husband died. The following year she accepted an invitation to become dean of Douglass College, the women's branch of Rutgers the State University of New Jersey and moved with her children to New Brunswick, New Jersey. In addition to performing her duties as dean of Douglass College, Mrs. Bunting taught as a full professor in the college's department of bacteriology and she was an honorary professor in the Rutgers Institute of Microbiology. She continued her investigation of the differing rates of mutation among strains of bacteria under grants from the Rutgers Research Council and the United States Public Health Service. At Douglass she inaugurated a multilingual course in world poetry run by the students themselves and she introduced a program of part-time study for married women.

In 1959 Mrs. Bunting was invited to succeed the retiring Wilbur K. Jordan as president of Radcliffe College in Cambridge, Massachusetts. She was reluctant to leave Douglass, but Radcliffe offered an incomparably prestigious proving ground for her campaign to raise the motivation of American college women. Accepting the invitation, she took over the duties of president at Radcliffe on July 1, 1959 and was formally inaugurated in the post on May 19, 1960. Radcliffe, with a student body of about 1,775 women, is a companion institution to Harvard University. The arts and sciences faculty of the university is the faculty of the college.

Samplings of Mrs. Bunting's ideas on the waste of talent among American women were quoted in *Life* magazine for January 13, 1961: "Today, women are technologically unemployed at home. In the past, all they had time for was raising children. Now the average woman is 31 when her last child starts school and she lives to 70. What will she do for forty years? A happy home is not enough. . . . Girls mature earlier but curriculums are geared to boys, who hold college-bound girls back. . . . If I'm talking to educators I try to impress them with the need for a flexible curriculum for married women. If I'm talking to the girls I try to convince them the end of the world doesn't come if they're not married by graduation. . . . I am convinced the road that lies ahead for women is a dual one of motherhood *and* career." In an article she wrote for the New York *Times* (May 7, 1961), Mrs. Bunting observed: "The woman who, in her early thirties, sees her last child enter school and then faces blankly the next forty years left to her by the actuaries with no notion of how to realize herself as an individual, is likely to begin to blame the marriage for her plight. A dissatisfied woman is seldom either a good wife or a good mother."

Soliciting $150,000 from the Carnegie Foundation and additional donations from other sources, Mrs. Bunting established the Radcliffe Institute for Independent Study in September 1961. The purpose of the institute is to pursue and promote research into the psychological and cultural factors influencing the status of women in today's society. An important part of its program is financial aid for women artists, scientists, and scholars who have had to suspend promising careers or projects because of family responsibilities. The institute is unique among dispensers of educational grants in the opportunity it gives such women to maintain vigorous contact with their professional fields while fulfilling their domestic and community obligations. In the first year of the program's operation, twenty women were given scholarships in amounts up to $3,000 and full use of Radcliffe-Harvard facilities. By June 1964, 104 scholarships had been awarded, and the participants in the program had completed twenty-three manuscripts, produced three one-man art shows, and begun several teaching careers and medical residencies. The program has inspired similar institutes at Sarah Lawrence College and other schools.

Early in her tenure at Radcliffe, Mrs. Bunting eliminated the coldly institutional room-and-board dormitories and introduced an undergraduate house system similar to Harvard's. The residence halls were turned into centers of what Mrs. Bunting called "dinner-table" education, with some faculty families and graduate students living with the undergraduates in each hall. Thus there was created, in her words, "a close-knit community of students and faculty members at the dormitory quadrangle." She also began a drive for $4,500,000 to build a new library for the college. In April 1962 the faculties of Harvard and Radcliffe agreed that the separate diploma for Radcliffe girls should be replaced by Harvard undergraduate degrees for Radcliffe girls. In the fall of 1962 Radcliffe's separate graduate school was dissolved and Harvard began admitting girls to courses at its graduate school of arts and sciences.

MARY I. BUNTING

The general public probably first became aware of Mrs. Bunting in 1963, when she called on college officials throughout the United States to pay more attention to premarital sex among college students, a growing problem that educators, according to Mrs. Bunting, "have not faced up to as squarely as they should." Despite the moralistic attitude seen by many observers in that statement, Mrs. Bunting has generally been liberal in her views on student problems. She has granted juniors and seniors unlimited overnight sign-out privileges, relaxed some of the stricter dormitory rules, and modified the campus ban on alcoholic beverages. The last-mentioned step was taken partly to attract summer conventions of educators to Radcliffe.

On leave from Radcliffe, Mrs. Bunting served as the first woman member of the United States Atomic Energy Commission from June 29, 1964 to June 30, 1965, filling the unexpired term of Robert E. Wilson, who had retired. As an AEC commissioner, Mrs. Bunting met thrice weekly for conferences with the other commissioners, paid regular visits to AEC laboratories, and participated in research in her special field, the effect of radiation on heredity and growth. Commenting on her motivation in agreeing to give a year of her academic life to government service, Mrs. Bunting said, as quoted in *Time* (April 10, 1964): "I have always felt that one thing that blocked women's education all along the line was lack of visible opportunities at the end. This was a way to make one opportunity visible."

Mary I. Bunting's children are Mary, Charles, William, and John. Mrs. Bunting is a tall woman with a facial expression that Virginia Pasley in *Newsday* (December 28, 1964) described as "imperturbable . . . except when she smiles." In her article on Mrs. Bunting in the *Saturday Review* (March 6, 1965), Alice P. Cooper called attention to "the merry eyes above Polly Bunting's makeup-free cheeks and broad, full lips, her easy, joking manner, her casual attention to the fashions of the moment in clothes." Others have described her manner as direct and enthusiastic and her presence as calmly majestic.

In addition to Phi Beta Kappa, she belongs to Sigma Xi, Sigma Delta Epsilon, the American Academy of Arts and Sciences, and the Society of American Bacteriologists. She has served as a member of the President's Committee on the Status of Women and as a vice-president of the Peace Corps. She keeps in touch with her students by teaching a freshman seminar and by chatting informally with the girls who drop into her Brattle Street home when the porch light is on to signal that she is free The author of an article written for *Time* magazine (November 3, 1961) and later condensed in the *Reader's Digest* (February 1962) concluded: "Mary Bunting, who stands first of all for the family, proposes no all-front feminine attack on the business and professional fields of men. But in a society of early marriage and lengthened lives, she does deplore women who abdicate their obligation to put their brains and education to creative use."

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Who's Who in America, 1966-67

BYRD, CHARLIE

Sept. 16, 1925- Guitarist; composer
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Although the guitar has bridged the worlds of classical and popular music throughout its long history, one seldom finds a guitarist who works with equal ease in the idioms of both classical music and jazz. One such rarity is Charlie Byrd, who applies the classical techniques of the Spanish guitar to jazz. Once a student of Andrés Segovia, Byrd is at home in the entire repertoire of the guitar, ranging from Vivaldi to the blues. He was mainly responsible for bringing the bossa nova, a variant of the samba, to the United States from Brazil, thereby setting off a new craze in jazz and popular music. Willis Conover of the Voice of America has said: "Charlie Byrd's versatility in the literature of the guitar surpasses that of anyone else. He is a masterful jack of all guitar trades."

Charles L. Byrd was born in Chuckatuck, Virginia, a small town near Suffolk, on September 16, 1925. Byrd also has a brother, Joe, who has sometimes played bass with Byrd's group. Byrd's interest in music was encouraged by his father, who played a number of string instruments including the guitar and mandolin, and the boy gradually lost his first ambition—to become a baseball player. On Saturday afternoons the local farm hands congregated at his father's general store. "Some would bring their guitars, and there would be a lot of singin', playin', and spittin' tobacco juice," Byrd has recalled. "It was a real stompin' brand of music." When Charlie Byrd was ten, his father began to give him guitar lessons, and by the time he was twelve he was performing regularly on a local radio show. In high school he provided entertainment for school dances.

After graduating from high school, Byrd studied at the Virginia Polytechnic Institute in Blacksburg, Virginia for two years, where he also played guitar for a local band. After the United States entered World War II, Byrd was drafted into the infantry, but he soon found himself working for the Army Special Services as a showman in a traveling GI orchestra. While in Paris with the Army, he met the late Belgian-born gypsy guitarist, Django Reinhardt, a legendary pioneer in the development of jazz guitar, and that encounter crystallized Byrd's determination to follow jazz music as a career.

When the war ended, Byrd enrolled in a small New York State college, but soon moved to Manhattan, where he studied composition and music theory at the jazz-oriented Hartnett National Music Studios. Between 1946 and 1950 he supported himself by playing pickup jazz jobs, gradually becoming a familiar figure on the New York jazz scene, if not yet a celebrity. In 1947 he worked with Sol Yaged, the clarinetist, in 1948 with Joe Marsala, the clarinetist and saxophonist, and in 1949 with the combos of Alvy West and Freddie Slack. During the late 1940's, however, Byrd had second thoughts about becoming a jazz guitarist. Although he was convinced that the guitar was his instrument, he was reluctant to become just another strummer in a jazz band. Consequently, he decided to become a classical guitarist, a field in which the number of accomplished performers is small. To realize his ambition, Byrd enrolled in 1950 at the Columbia School of Music in Washington, D.C., where, financed by the GI bill, he studied composition with Thomas Simmons and classical guitar with Sophocles Pappas, a leading teacher and elder statesman of the guitar world.

The move to Washington marked the beginning of a period of intense effort and semi-seclusion for Byrd, during which he devoted most of his time to study and practice of the classical repertoire, working only sporadically at hotels or dances to sustain his frugal existence. "I eked out a living," he recalled in an interview with Sid A. Levy for the *National Observer* (December 10, 1962) "but I vowed not to play in the jazz clubs until I had my technique worked out. I was just naïve enough to believe that I could make a go of the classical guitar." At that time lovers of jazz still assumed that a guitar had to be electrified by an amplifier and played with a plectrum or pick, if it were to succeed as a jazz instrument.

The culmination of that phase of Byrd's career occurred in the summer of 1954 when Byrd received a six-week scholarship to study with the great Spanish classical guitarist Andrés Segovia at Siena, Italy. Reinforced in his commitment by that brief interlude, Byrd continued to study and practise for two more years until, in 1956, he felt that he was finally ready to put his training to work. He was aware that few people possessed his intensive training in classical guitar, in addition to a formidable jazz background. He told Levy: "I felt I was in a unique position—never mind talent." Hoping to interest a record company, Byrd assembled a number of other musicians and wrote a few original compositions. Before long he was approached by executives of the Savoy record company who had seen a piece in the *Army Times* mentioning him as a musician worthy of recognition. For them, Byrd produced an album entitled *Blues For Night People* that marked a turning point in his career. Although the album made only minor profits at first, it attracted considerable attention to Byrd's work, especially in Washington, where he had already been developing a reputation. Critical reaction to the album was enthusiastic. A reviewer for *Metronome,* a leading trade magazine, for example, called it "one of the most unusual jazz albums of the year," pointing out that Byrd got "a most unusual, tender quality in his playing . . . wide, warm, and full of odd combinations and notes not usually heard in jazz."

One of the clubs in which Byrd had worked in Washington was the Flame, an owner of which, Mike Lambros, had become an aficionado of Byrd and his music. When the Flame closed down, Lambros offered Byrd a job as featured performer in a small restaurant belonging to his family, the Showboat Lounge. Byrd opened there in 1957, and by 1959 business had thrived so much that the Showboat was expanded. Although it had room for only eighty customers, the club was grossing $3,500 a week. His home base ever since, the Showboat Lounge continues to be the major scene of his activity—an unusual situation for a jazz musician—and Byrd is now part-owner.

Other signs of success followed. Byrd recorded a procession of successful albums that were warmly greeted by critics, including one of sixteenth-century guitar music that he produced for Washington Records. He appeared regularly on Mutual Broadcasting System's nation-wide dance music program, *Bandstand U.S.A.,* for two years, and in 1959 had his own weekly half-hour television show over the American Broadcasting Company's Washington outlet, WMAL-TV. He also performed in classical concerts and recitals in the Washington area in such places as the National Gallery of Art. Not only did he compose (and play) the flamenco guitar score for a production of Tennessee Williams' play, *The Purification,* but he also wrote for modern dance groups and for a number of films produced by the Department of Agriculture.

The success of Charlie Byrd was not based upon an ability to synthesize jazz and classical elements into a midstream of modern music. He deliberately avoided the temptation, arguing, as quoted in *Time* (September 14, 1959), that "It's a wedding that loses the best of both. It destroys the fire of jazz . . . and it makes inferior classical music." Keeping them compartmentalized, he performed with equal distinction in both areas. As a leading jazz critic, Nat Hentoff, once put it: "More and more jazzmen are acquiring solid backgrounds in the theory and technics of classical music, but none so far is as thoroughly and convincingly at ease in both idioms as guitarist Charlie Byrd." A representative Byrd performance ranged through Bach gavottes and sedate Frescobaldi variations and a Villa-Lobos *Prelude* to his own blues compositions. His technical proficiency derived from his classical training and the intimacy of the Showboat setting enabled him to work in jazz without amplifier or pick, a notable achievement. "You can get more natural tonal variations and color this way than you can from any other instrument," Byrd has said.

CHARLIE BYRD

In the spring of 1959, after an engagement in New York's Roundtable jazz club with Woody Herman's band, he joined the band for a tour of England and Saudi Arabia. After a concert in London, the critic of the London *Times* described Byrd as "the supersensitive guitarist . . . [who] stole the show . . . and hushed the capacity audience." Later that year he was honored when the International Critics' Poll of *Downbeat,* a leading American jazz magazine, voted him the number one new guitarist on the jazz scene.

At the request of the United States Department of State, Byrd left for a successful twelve-week tour of Mexico, Central America, and South America in March 1961, together with drummer Buddy Deppenschmidt and bassist Keter Betts. In Maceo, Brazil, for example, Byrd turned the jeers of initially hostile audiences into cheers. The combo played before a wide variety of audiences, from diplomats to peasants, and in places ranging from night spots to embassies. All in all, the Charlie Byrd trio performed in more jazz clubs in South America than it ever had in the United States, and in Caracas and Bogotá new clubs were formed, inspired by the appearances of the trio. Byrd emerged from the tour convinced that

Latin Americans respond favorably to jazz if given the chance to hear it, especially in the performances of small combos like his or of young and fresh college groups. Such tours would be more effective, he concluded, if combos were allowed to stay in one place for longer periods so that the local audiences could get to know them.

Byrd had first been exposed to Latin American music through the record collection of his friend, the Washington disc jockey Felix Grant. Deepening his acquaintance on tour, Byrd was especially impressed with the bossa nova, usually translated as "the new beat" or "the new wrinkle," a new approach to the Brazilian samba, adopted by two native guitarists, João Gilberto and Luiz Bonfa. Influenced by American jazz and Afro-Brazilian music as well as the samba, it is characterized by a greater emphasis on melody than that usually heard in Latin American music, and a calmer, more subdued treatment of the rhythm of the "street samba." According to Byrd, bossa nova is "a feeling . . . a mood among the players." Upon his return to the United States he tried to adapt bossa nova to his own work. Out of that attempt grew a record on the Riverside label entitled *Latin Impressions,* bringing to twenty-four the number of albums on which Byrd had appeared by 1962, on such labels as Savoy, Riverside, Offbeat, Roulette, Everest, and Columbia.

On February 13, 1962 Byrd recorded an album for Verve entitled *Jazz Samba* as a co-featured soloist with Stan Getz, who was leader on the date. According to jazz authority Leonard Feather, writing in his *Encyclopedia of Jazz in the Sixties* (Horizon, 1966), "the combination of Getz's subtly graceful improvisation and Byrd's harmonic and rhythmic ingenuity was not only an artistic success, but also a commercial hit of such magnitude that the entire bossa nova craze in the U.S. may be said to have sprung directly from his album." So successful was the bossa nova that by the end of 1962 it figured strongly in the work of other major jazz figures, including Herbie Mann, Dizzy Gillespie, Shorty Rogers, and Sonny Rollins, and dominated the popular music market. Byrd followed *Jazz Samba* with *Bossa Nova pelos Passaros* (Bossa Nova by the Birds in Portuguese), *Once More!,* and other best-selling bossa nova records for Riverside. In 1967 Byrd sued Stan Getz and Metro-Goldwyn-Mayer, Inc., records for a share of the $75,000 in accumulated royalties Getz has collected on the 1.6 million copies of *Jazz Samba* which had been sold by then. Getz and MGM had refused to turn over any portion of that amount to Byrd, contending that Byrd had made no specific written or oral agreement with them for it. On June 19, 1967 the court ruled in favor of Byrd, granting him approximately $50,000.

Despite Byrd's growing success and many lucrative offers, he continues to work mainly out of the Showboat, spending about forty weeks of the year there. Meanwhile he pursues a diversity of interests. In December 1963 he appeared on New York's educational television channel 13 in *The Jazz Scene: Byrd on a String,* a portrait of Byrd's trio, which received favorable critical attention. In 1964 he fulfilled two brief but highly successful engagements in Shelly's Manne Hole, the Los Angeles jazz club. In March 1964 he gave a recital in the White House for the sons and daughters of Congressmen, sponsored by Mrs. Lyndon B. Johnson. Later that year he was featured in a concert at Toronto's Eaton Auditorium.

In recent years Byrd's career has followed a similar pattern. He has continued to produce successful record albums, including *Guitar/Guitar* for Columbia, in which he joined forces with Herb Ellis in an attempt to revive the guitar duets that once flourished in jazz. In February 1966 Byrd appeared with the Feldman String Quartet at a National Gallery concert featuring the works of Boccherini, Respighi, and Malipiero. Later that year, he was featured in the performance of a Vivaldi concerto with the National Symphony Orchestra at Constitution Hall in Washington. Also in 1966 he was the subject of an hour-long television show presented over Washington station WTOP-TV's *Pageant of the Performing Arts.* In 1966 Byrd made a number of changes in his Showboat act, including the addition of a fourth musician, trumpeteer Hal Posey, as a source of new ideas, and his own increased use of an electric guitar, developed especially for him by the Baldwin piano company.

To many people in the jazz world Charlie Byrd appears something of an oddity, by virtue of the fact that he is essentially a family man. It is because he wants to spend his time with his wife Jinny, who occasionally sings with his group, and his two children, Jeffrey and Carol, that he works most of the year at the Showboat. He also enjoys the freedom that playing in his own club affords. As he told a *Newsweek* (January 21, 1963) reporter, "people come here especially to hear me, which puts me way ahead." Among his regular Washington fans are Hubert Humphrey, Arthur Goldberg, Stewart Udall, and Arthur Schlesinger Jr. A perfectionist, Byrd practises at least three hours a day, "just to keep even," and still more when his schedule allows. He is a compulsive experimenter who in recent years has been studying the work of Ravi Shankar and other Eastern musicians. He bemoans the fact that "there's not enough time to think about what I have to do. I just have to do it." Byrd has been described as looking like "your corner druggist" by Sid Levy, and by Leonard Feather as resembling "a successful real estate dealer . . . [who] talks with the gentle drawl of a sour-mash colonel."

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CABALLÉ, MONTSERRAT (cä-bäl-yā' mônt-ser-rät)

Apr. 12, 1933- Spanish singer
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One of the most remarkable New York vocal debuts in recent memory was made by the Spanish soprano

Montserrat Caballé in the American Opera Society's concert production of the Donizetti opera *Lucrezia Borgia* on April 20, 1965. Critical comment following the Carnegie Hall performance was unanimously enthusiastic and marked by a search for superlatives. "Sensational" was the word finally chosen by several critics. Another proclaimed hers "the most exciting new voice of the season," and Winthrop Sargeant of the *New Yorker* thought it "indescribably beautiful." Later appearances have tended to confirm this initial impression, and although they may disagree on some fine points, the American critics who have heard her agree that Miss Caballé is a major vocal find.

Despite the fact that she has only recently been discovered in the United States, Miss Caballé is no stranger to the world's concert and opera stages. Her repertory at the time of her New York debut is said to have ranged over forty-six operatic roles in Italian, German, and French, a span almost unheard of in modern times. In a single week in Bremen she once sang in *The Bartered Bride, La Traviata, Tosca, Salome* and *Die Fledermaus*.

Montserrat Caballé was born in Barcelona, Spain on April 12, 1933 to Carlos and Ana (Folch) Caballé, who named her after the Patroness of the Catalonian region, the image of the Virgin Mary at nearby Montserrat Abbey. The couple's only other child, Carlos, now manages his sister's business affairs. Montserrat's father, an industrial chemist, had an extensive record collection that included discs by Caruso and Schipa as well as Miguel Fleta and Mercedes Capsir. Miss Caballé credits this family love of music with her early interest in song. She has said she cannot remember a time when there was not music about the house, although her father sometimes was forced to sell off parts of his precious record library to buy food for the family during the difficult days of the Spanish Civil War.

The Caballé family sent Montserrat to the Salesian sisters' convent school and, for several years, to a ballet school. Her parents took her, at the age of four, to hear *Aïda* at Barcelona's opera house, the Gran Teatro del Liceo. The following year they took her back to hear Capsir sing Manon. As she told William Weaver of *High Fidelity* magazine (October 1966), her Christmas present in her eighth year consisted of a recording of *Madame Butterfly*, which provided her with the inspiration for the gift she gave her parents for Christmas a year later: she memorized the aria "Un bel dì" to sing for the family.

By that time a career in music had been decided upon for Montserrat Caballé, who had felt encouraged to study singing after performing in a Bach cantata when she was seven. She enrolled in the Conservatorio del Liceo in Barcelona at the age of nine. Upon completing the six-year course at the conservatory, she studied for six years with Hungarian-born Mme. Eugenia Kemeny. She later specialized in operatic repertory under Maestro Annovazzi for two years and studied lieder with Conchita Badía. At twenty-one, Miss Caballé won the Liceo Conservatory Gold Medal, Spain's highest singing award. Pablo Casals directed her early in her career in the première of his oratorio *El Pesebre*, which she has frequently performed since then.

Montserrat Caballé made her Spanish debut in Beethoven's Ninth Symphony and her operatic debut as Mimi in *La Bohème* at Basel, Switzerland in 1957. Her contract with the Basel Opera, which lasted three years, allowed her to make concurrent appearances in many other European opera houses. The Basel contract was followed by a two-year commitment with the Bremen Opera in Germany, where she increased still more her already extensive repertory. During her stay in Bremen, Dvořák's seldom-staged *Armida* was revived for her. Upon terminating that contract, Miss Caballé felt the time had come for free-lance work. For about a year she performed all over Germany and in Austria, working under Wieland Wagner's direction as Chrysothemis in the Richard Strauss opera *Elektra* and with Heinz Tietjen in *Il Trovatore*. Not wishing to lose touch with her native city, Miss Caballé returned to Barcelona's Teatro del Liceo in 1963 to sing in Strauss's *Arabella*.

About this time the Spanish recording subsidiary His Master's Voice offered Miss Caballé a contract that she felt was too binding and did not accept, although she did record one disc for the company. Another record firm, Vergara of Barcelona, offered her a more attractive contract, and altogether she has recorded twelve discs for this label, including song recitals, opera, and zarzuelas (Spanish operettas or musical comedies with spoken dialogue).

At the suggestion of her younger brother, Carlos, Montserrat Caballé made her first appearance in the Western Hemisphere in Mexico in 1964. Her Mexico City debut in the role of Massenet's Manon created a sensation unequaled since Maria Callas' performance there ten years earlier. Miss Caballé returned to the Mexican capital in the autumn of 1965, repeating her triumph. During the summer of the same year she had sung the roles of the Countess in *The Marriage of Figaro* and the Marschallin in *Der Rosenkavalier* at the Glyndebourne Festival.

What, meanwhile, brought Montserrat Caballé to the New York musical stage was the opportunity to substitute for mezzo-soprano Marilyn Horne on April 20, 1965 in Carnegie Hall. The work was a concert version of Donizetti's seldom-performed *Lucrezia Borgia*, presented by the American Opera Society under the direction of Maestro Jonel Perlea. Audience and critics alike received the Barcelona diva with unrestrained delight, and when the reviews were out the next morning the American opera world knew it had a new star. Her first aria had "brought the house down," Louis Biancolli reported in his New York *World-Telegram and Sun* column (April 21, 1965), and thereafter it had been one ovation after another.

A week later Winthrop Sargeant, critic for the *New Yorker* magazine, similarly described her debut as having "caused a veritable furor in Carnegie Hall." John Gruen, whose review in the New York *Herald Tribune* (April 21, 1965) was titled "All Hail to Caballé," attributed the soprano's triumph to a spectacular voice able to work miracles on an audience already familiar with Callas and Sutherland. "Miss Caballé," he decided, after comparing all three, "falls directly between these divas in voice and temperament."

MONTSERRAT CABALLÉ

One feature of the Caballé voice that deeply impressed opera lovers on the evening of her debut was her extraordinary pianissimo. Biancolli called it "the finest hush this side of the angels." Critics have commented so often and so admiringly on her pianissimo in later performances that it seems likely to become her trademark. When Miss Caballé returned to Carnegie Hall on December 14, 1965 to sing in a concert version of Donizetti's *Roberto Devereux*, the New York *Times* critic Harold C. Schonberg wrote of her "incredibly beautiful pianissimo, one in which high notes are floated effortlessly and hauntingly in the Milanov manner of yore. The house went absolutely wild with her singing." This comparison with Milanov was echoed by Sargeant in his December 25, 1965 review of the Donizetti opera for the *New Yorker*. He described Miss Caballé as "capable of great agility and what are probably the most astonishing high pianissimos heard hereabouts since Zinka Milanov was in her prime."

Roberto Devereux, in which Miss Caballé had the role of Queen Elizabeth I, proved an excellent vehicle not only for her spectacular singing, but also for her dramatic ability. "She . . . is a good actress," Sargeant observed, "who can express high emotional voltage with great dignity, keeping a smooth exterior while giving the impression that she is seething within." The reviewer for *Newsweek* (December 27, 1965) hailed Miss Caballé for having risen above the limitations of lack of sets and costumes to convince a sophisticated audience that they had "seen as well as heard grand opera—colorful, impassioned, tragic." In a further salute to her dramatic skill he noted that "her fiery temperament so dominated the stage that the other able singers seemed made of papier-mâché."

The cheers and applause that Montserrat Caballé won in *Roberto Devereux* were repeated a week later when she made her debut at the Metropolitan Opera in Gounod's *Faust*, on December 22, 1965. Raymond Ericson of the New York *Times* said in his review the next day that although he felt Marguerite was not an ideal role for her, there was no doubt that she belonged on the Met stage. Deserving special praise, Ericson thought, were "the exquisite pianissimos, the delicate colorations of phrase, and the gleaming high tones." But, he asserted, "there is more to the soprano's singing than just gorgeous sounds. She is a musicianly singer and, instinctively at least, a sincere and tasteful actress."

Alan Rich was even more generous in his New York *Herald Tribune* review. It took only Miss Caballé's brief entrance, he maintained, "to convince an ecstatic audience that she is the Marguerite we have been waiting for lo these many years," despite the fact that her appearance does not suggest a fragile heroine. She gave the role a subtle, inward interpretation utterly different from the fiery vocal display she gives to Donizetti's music, Rich noted. He went on to remark that her refusal to step out of character and turn the Jewel Song into a concert, along with her transformation of what he considered a basically superficial, contrived role into a "terribly moving and private" experience, must rank as "a supreme achievement in the art of operatic creation."

New Yorkers heard Miss Caballé as Imogene in Bellini's *Il Pirata* in April 1966 and as Cleopatra in Handel's *Giulio Cesare* in March 1967, both presented at Carnegie Hall by the American Opera Society. At the Metropolitan in February 1967 she sang the role of Leonore in Verdi's *Il Trovatore* and of Desdemona in Verdi's *Otello*. The 1967-68 Metropolitan season opened on September 18 with Miss Caballé as Violetta in Verdi's *La Traviata*. Other operas in which she has appeared in the United States include *La Bohème* in Pittsburgh, *Andrea Chénier* in Philadelphia and New Orleans, *Salome* in Minneapolis, and *The Magic Flute* at Tanglewood with the Boston Symphony. Miss Caballé once said in an interview for *Opera News* (September 25, 1965), "I like to sing lots of different roles. I think it is good for the voice, and you learn many different ways of singing." Her favorite role is Salome, and her favorite singer is George London, because he sings a variety of roles well.

On the evening of her Carnegie Hall debut in *Lucrezia Borgia*, RCA Victor Red Seal Records signed Miss Caballé to an exclusive American contract. Her first recording for RCA, a collection of Bellini and Donizetti arias, was made in London in the summer of 1965 and released in early 1966. The first full-length opera recording she made for the company was *Lucrezia Borgia*, cut in Rome in May 1966. The frequently difficult change of pace required in recording was brought off by Miss Caballé in brilliant fashion, as Edward Greenfield observed in the Manchester *Guardian* (May 30, 1966). "The sound is often ecstatically beautiful," the British critic commented, referring to her operatic recital record of Bellini and Donizetti arias. Writing about the same recording, Ericson of the New York *Times* (December 26, 1965) called attention to the soprano's extraordinary suppleness and control of color, as well as her taste and musicianship.

Another Caballé record, *Recital of Spanish Songs*, is a Capitol import presenting songs by the contemporary Spanish composers Joaquín Rodrigo and Xavier Montsalvatge. Impressed by the beauty and individuality of her voice and by the sensitivity of her interpretation, Conrad L. Osborne declared in *High Fidelity* magazine (October 1965) that Caballé "obviously has in abundance the empathetic and musical gifts that set off truly distinctive singers from merely efficient ones." On June 26, 1966 Howard Klein reviewed in the New York *Times* an RCA-released album cut by another company in Spain that consisted of zarzuela arias. "The previous bel canto album was extremely good," Klein concluded, "but in Zarzuela selections Caballé is fabulous."

Montserrat Caballé met the Spanish tenor Bernabé Martí while both were singing *Madama Butterfly* in Barcelona, and they were married in 1964. The soprano jokingly remarked, as reported in *Time* (December 24, 1965), that she is probably the only Cio-Cio-San in operatic history to wed her Pinkerton in real life. Martí sang with his wife in her New York concert performance of *Il Pirata* in 1966. They make their home in a modern apartment in a new quarter of Barcelona. The couple's first child, a son named Bernabé, was born on October 31, 1966.

Miss Caballé makes no attempt to hide the fact that she loves to eat and is frank and good-humored about the results this has on her figure. She once admitted she would like to be slimmer in order to sing *Salome* to best effect, but said she has seen too many voices ruined by obsessive dieting. Journalists have spoken of her "regal" appearance on- and offstage, and she is said to be sleeker than some photos would suggest. William Weaver described her in *High Fidelity* as possessing a "beautiful Catalan face, sphinxlike in repose, when it is in repose, with big black eyes, black hair, smooth olive skin." She has, according to Louis Snyder in the New York *Herald Tribune Magazine* (December 19, 1965), "the dark good looks of a Spanish lady and the comfortable figure of a prima donna." Her charm, vivacity, and sense of humor have also been commented upon. Montserrat Caballé holds the distinction of the equivalent of dame in Spain's Order of Isabel la Católica. Discussing her experience in contemporary operas by such composers as Hindemith, Stravinsky, Prokofiev, and Berg, she told Dan Sullivan of the New York *Times* (December 12, 1965). "The secret of versatility is to prepare carefully and not to look in Hindemith for what you find in Puccini."

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CALDERONE, MARY S(TEICHEN)

July 1, 1904- Physician; organization official
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DR. MARY S. CALDERONE

One of the most effective crusaders for a responsible and mature approach to the treatment of sex in the public schools is Dr. Mary S. Calderone, who achieved her reputation as executive director of the Sex Information and Education Council of the United States, Inc. (SIECUS). From 1953 to 1964 she served as medical director of the Planned Parenthood Federation of America. Dr. Calderone believes that the primary goal of sex education is not to lower venereal disease or illegitimacy rates—although these might be desirable by-products—but rather the creation of a community of "adults who will use their sexuality in mature and responsible ways."

Mary Steichen Calderone was born in New York City on July 1, 1904, to Edward and Clara (Smith) Steichen. She has one sister, Kate Rodina Steichen, who is four years younger than she. Her father, the celebrated photographer, has testified that Mary Calderone possessed leadership ability even when she was a child. "She always had a strong personality, almost as strong as my own," Edward Steichen recalls, adding, however, that it caused no father-daughter conflict and that he "let the girls make up their own minds and helped them carry out their decisions." Dr. Calderone has listed among the chief influences on her life and career her "extraordinary father's extension of photography into the area of human life and the human condition" and her own "awareness of human and developmental aspects of problems and their relationship to the inner person."

Dr. Calderone spent her early years in France and New York City. After graduating from the Brearley School in New York in 1922 she attended Vassar College where she majored in chemistry, took part in dramatics, and graduated in 1925 with a B.A. degree. She then decided to go on the stage and studied for three years under Richard Boleslavsky and Maria Ouspenskaya of the American Laboratory Theater. "I gave up acting when I found I wasn't good enough," Mary Calderone told Carolyn Lewis in an interview for the Washington *Post* (July 10, 1966). "You see, I was ambitious, and if I couldn't be as good as Katharine Cornell—that is, tops—I decided I wouldn't go on with it."

Married in 1926, Dr. Calderone was divorced from her first husband in 1933. The failure of her acting career and of her marriage, and later, the death of her eight-year-old daughter from pneumonia, contributed to making the next few years a time of searching and confusion. To find herself, she underwent psychoanalysis. A series of tests that she took soon afterward indicated that she had a strong aptitude for science, and she decided to resume her education and study medicine.

Accordingly, at the age of thirty, Mary Calderone entered the University of Rochester medical school. After obtaining her M.D. degree in 1939 she interned for one year with the Children's Medical Service at Bellevue Hospital in New York City. Awarded a two-year fellowship by the Department of Health of New York City, she took additional graduate work at the Columbia University School of Public Health, which awarded her the Master of Public Health degree in 1942. While attending Columbia she worked for Dr. Frank A. Calderone, then a district health officer on New York's Lower East Side, who soon thereafter became deputy commissioner of health of New York City. They were married on November 27, 1941. Dr. Frank Calderone, the son of Italian immigrants, later served as chief administrative officer of the World Health Organization and director of health services with the United Nations Secretariat.

Dr. Mary S. Calderone has never been in private medical practice and has remained in the field of public health. She served for several years as physician to the public schools of Great Neck, New York. In 1953 she joined the staff of the Planned Parenthood Federation of America as medical director, a position she held until 1964. A crusader for birth control, she challenged the groups she addressed in her lectures to face the need for family planning as a public health measure. It was largely because of her influence that the American Medical Association in 1964 adopted its policy permitting physicians to dispense birth control information as a matter of course. "The gift of sex generally is something the American culture has abnegated," Dr. Calderone said in one of her lectures in 1961. "Our youth throws this gift away recklessly, when we have at hand ways and means of making life more meaningful in the realm of sex and its part in our lives." She went on to note that conflicting religious viewpoints on birth control and contraception played an important role in preventing free discussion of the subject, and that the fear of offending others of different faiths had kept people from taking the subject of birth control "out of the public domain of abnegation."

In the course of her work for Planned Parenthood, Dr. Calderone noticed that an increasing number of letters were pouring in from all over the United States, asking questions not just about birth control, but about sexual problems in general. "They were desperate for information on how to teach children about sexual behavior, how to handle out-of-wedlock pregnancies, questions of this sort," she has recalled. Letters imploring information on frigidity, impotence, and homosexuality outlined for Dr. Calderone the predicament of thousands of people anguished by sexual ignorance. "The terrible accumulation of their guilt and anxiety was deeply disturbing," she recalls, as quoted by John G. Rogers in *Parade* magazine (June 18, 1967).

In 1961 Dr. Calderone took part in the first North American Conference on Church and Family, convened by the National Council of Churches, and attended by sociologists, religious leaders, family life educators, public health officials, and other professionals. Later Dr. Calderone and five colleagues who had also taken part in that conference established an informal committee to examine studies on human sexuality. Out of the committee grew the Sex Information and Education Council of the United States, Inc. (SIECUS), which came into existence in May 1964. Dr. Calderone resigned her post as medical director of Planned Parenthood in July 1964, having become convinced that responsible parenthood was merely one segment of responsible sexuality, which in its turn was but one segment of responsibility in all of one's human relationships. "Handing out contraceptives was not enough," she decided. The establishment of SIECUS, with Dr. Calderone as executive director, was formally announced in January 1965. Its stated purpose is: "*To establish man's sexuality as a health entity:* to identify the special characteristics that distinguish it from, yet relate it to, human reproduction; to dignify it by openness of approach, study, and scientific research designed to lead towards its understanding and its freedom from exploitation; to give leadership to professionals and to society, to the end that human beings may be aided towards responsible use of the sexual faculty and towards assimilation of sex into their individual life patterns as a creative and re-creative force."

During the first year of the existence of SIECUS, Dr. Calderone traveled some 50,000 miles, addressing high school and college students, parents, educators, religious leaders, and professional groups. Her talks are often the most popular scheduled events on college campuses. A dynamic speaker who impresses audiences with her complete candor, Dr. Calderone creates an atmosphere of informality and ease wherever she lectures and highlights her talks with an informal question-and-answer period. Invariably she hears the same questions asked of her by young people over and over again: "Is a satisfactory sex life necessary to a happy marriage?" or "Whom should you turn to if your parents won't tell you about sex?" Such questions convince Dr. Calderone of the great need for SIECUS as an agency to stimulate much needed research in sex and sexuality, and of the need for her own mission in promoting sex education. "How is it possible," she asks, "that we have allowed a situation to arise in which young persons need to ask such questions?"

Dr. Calderone feels that merely providing a child with information about human reproduction, though essential, cannot in itself be considered sound sex education. Young people, she maintains, must be given an understanding of all types of human relationships, not merely the sexual ones, and those relationships must be discussed within the context of the basic moral values that underlie established concepts of the rights and responsibilities of ourselves and of others. Once adolescents achieve communication about things that really matter, Dr. Calderone feels, sexual license will give way to responsibility.

A recurring theme in Dr. Calderone's speeches and writings is her view that sex education should begin at the kindergarten level, before a child can pick up warped attitudes about sex as a result of misinformation. She wrote in *Clinical Pediatrics* (March 1966): "Sexuality . . . as an attribute of life that lends the variety and color and excitement and creativity that adults know, is never presented to young people because we are so afraid that, if we do so, we may stimulate them and lead them astray. My answer to that is that plenty of erotic stimuli reach them so continually in so many other ways that it is like the man living on a garbage dump who worries that the teaspoon of honey he has spilled may attract flies!" Dr. Calderone underlines the dilemma of the modern adolescent, who has not had a chance to discuss sex in his school, nor, in most cases, with his parents, and is thrown into the college situation without having had any real guidance despite the fact that since early childhood he has been continually exposed to sexual stimuli through the mass media.

She has provided some broad guidelines for what in her view the content of sex education should be. Instruction in the simple facts of reproduction and maturation should begin, she believes, in kindergarten and continue, where appropriate, throughout elementary school. At the high school level, the curriculum should include discussions of sexual and mating behavior, psychological factors involved in the human sexual response, the relationship between family and society, and the institution of marriage. On that level she would also include frank discussion of such topics as divorce, venereal diseases, and abortion. Dr. Calderone believes that children should be told that sex is the deepest form of communication human beings can know, that the sex act is something to be reserved for the continuing communication that is marriage, and that, as in other human relationships, no one should enter into the sex relationship without assuming responsibility for the rights and well-being of the other person. The Playboy philosophy of free love without guilt, espoused by such heroes of popular literature and the mass media as James Bond, "equates sexuality with genitality," Dr. Calderone has pointed out. "It ignores the relational aspects of sex, which are of prime importance." She would like educators to concede that sex is pleasurable, but at the same time to emphasize that there is much more to sexuality than mere sexual intercourse.

In her pioneering work in behalf of sex education, Dr. Calderone has not encountered the type of opposition once faced by Margaret Sanger in her crusade for birth control. An unprecedented number of grade schools and high schools throughout the nation have introduced courses in sex education, and within a few months after the formation of SIECUS, its offices were flooded with requests from educational institutions for aid in setting up their own sex education programs. Physicians, sociologists, public health officials, and clergymen have shown considerable interest in SIECUS.

Dr. Mary S. Calderone is a fellow of the American Public Health Association, a member of the American Medical Association and its committee on human reproduction, and an affiliate of various organizations, including the American Association of Marriage Counselors, the National Council on Family Relations, and the Pan American Medical Women's Alliance. She is on the board of directors of the National Health Council, and she serves on the commission on family life of the National Council of Churches of Christ and the liaison committee on family life education of the American College of Obstetricians and Gynecologists. She was a charter member of the board of directors of the Mental Health Association of Nassau County, New York, which conferred its distinguished service award on her in 1958. In January 1966 she received the fourth annual award for distinguished service to humanity of the women's auxiliary of the Albert Einstein Medical Center in Philadelphia.

In collaboration with her father, Edward Steichen, Dr. Calderone (then using her first married name, Martin) produced the *First Picture Book* (Harcourt, 1930) and the *Second Picture Book* (Harcourt, 1931), pioneering examples of the successful use of photographs in children's books. Dr. Calderone edited the volume *Abortion in the United States* (Hoeber-Harper, 1958) and the *Manual of Contraceptive Practice* (Williams & Wilkins, 1964), the first comprehensive medical textbook in that field. Her book *Release from Sexual Tensions* (Random House, 1960) received favorable reviews in medical, psychiatric, and religious publications and was a selection of the Pastoral Society Book Club. She contributed a chapter on the spacing and limitation of births to the book *Erfolge und Grenzen der Modernen Medizin,* published by the Fischer Bücherei in Frankfurt, West Germany in 1966. Her articles and speeches have appeared in such publications as *Clinical Pediatrics, Journal of the International College of Surgeons,* and *Postgraduate Medicine.*

From her first marriage, Dr. Mary S. Calderone has a daughter, Linda (Martin) Hodes, who is the wife of Stuart Hodes of Puerto Rico and the mother of two teen-age sons. She and Dr. Frank A. Calderone also have two daughters, Francesca and Maria. Dr. Frank Calderone has retired from medical practice and is now owner and producer of the Mineola Theater on Long Island. A trim, statuesque woman, Dr. Mary Calderone is five feet six inches in height, weighs about 150 pounds, and has blue eyes and gray hair. She is a Republican and a Quaker. Her recreations include cooking and growing indoor plants in the comfortable, rambling house in Old Brookville, New York that she shares with her husband. On their schooner, *Tradition,* Mary and Frank Calderone have sailed many thousands of miles, from Nova Scotia to the Caribbean. "She's a great sailor," her husband has said, as quoted by Jack Scott in the New York *Post* (January 19, 1966). "As a matter of fact, she's damn good at anything." Dr. Calderone, who follows a tight schedule of interviews, speeches, and other public appearances, attributes her tirelessness to her father. "He used to tell me that, with the right outlook, you don't ever

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have to grow old," she has recalled. She is therefore wryly amused to find herself described as "the mother image of sex education."

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CARROLL-ABBING, J(OHN) PATRICK

Aug. 11, 1912- Roman Catholic priest; social worker
Address: Boys' Towns of Italy, Inc., Piazza Pia 3, Rome, Italy; Dún Laogharie, County Dublin, Ireland

The founder and president of Boys' Towns of Italy, Inc., an organization that has helped to direct thousands of potential delinquents toward constructive lives, is Monsignor J. Patrick Carroll-Abbing, an Irish-born Roman Catholic priest. Monsignor Carroll—as he is commonly known—was a Vatican war relief official during World War II, when he organized his first boys' refuge, a "Shoeshine Hotel" in Rome for street urchins orphaned or made homeless by the fighting. During the following twenty-two years, with money raised for the most part in the United States, he founded youth villages and other centers for children throughout Italy. The Monsignor's projects—nine self-governing Boys' Towns, a Girls' Town, and thirty-one day-care centers—provide homes and educations for more than 7,000 children. Monsignor Carroll has told the story of the Boys' Towns of Italy in two books of nonfiction, *A Chance to Live* (Longmans, 1952) and *But for the Grace of God* (Delacorte, 1965), and a fictionalized account, *Journey to Somewhere* (Longmans, 1955).

John Patrick Carroll-Abbing was born in the County of Dublin, Ireland on August 11, 1912. He had three brothers, all of whom died in childhood, one in an accident and two of influenza. In *But for the Grace of God* he described his parents as "both fervent Catholics: my mother from County Wicklow, my father of an ancient Dutch-Irish family." He went on: "My childhood and early adolescence were divided between Ireland and England . . . where my mother went back into business after my father's serious illness and his financial reversals."

As a child, Carroll was a bookworm, his favorite authors being Thackeray, Dickens, Jane Austen, Canon Sheehan, and Mrs. Henry Wood. "In the streets [of England]," he has recalled, "I saw the reality of many of the things I had found in my books—the dull monotony of the workers' houses in the mill towns, dirty brick walls and gray slate roofs, one leaning against the other in endless lines, uphill and down . . . the deadly drabness of the world in which they lived . . . [the] pale children. . . . It was a world far removed from the comfortable house in which we lived."

Carroll was educated for the priesthood at the English College of the Pontifical University in Rome, under the sponsorship of the Bishop of Salford, England. After his ordination, in 1936, he asked for, and received, permission to transfer to the diocese of Menevia in predominantly-Methodist Wales, where he hoped to serve "in one of the poverty-stricken parishes where the Catholic priest lived a life of alien solitude." Vatican authorities had different ideas about Father Carroll's future, however, and kept him in Rome, as secretary to Cardinal Pizzardo. The Cardinal, head of the Holy Office, the central bureau of the Curia, the church's administrative structure, also directed the newly created International Office of Catholic Action, and this latter became Carroll's chief assignment. In keeping with his status as a member of the Curia, Carroll was named a monsignor, a largely honorific title.

After the outbreak of World War II, Monsignor Carroll became the voluntary chaplain of a military hospital operated in Rome by the Knights of Malta, an order of Catholic laymen. Continuing to fulfill his Vatican duties in the mornings, he spent the rest of each day making rounds of the wards, bringing what spiritual comfort and physical relief he could to the wounded Italian soldiers. Later in the war, after the Allied landing at Anzio, as the fighting between the German occupation troops and the liberating Anglo-American forces became intense, his major concern became the civilian population caught in the crossfire. In February 1944 he organized Medical Aid for the Battle Areas, a group that inspired and became an integral part of the Pontifical Refugee Commission, founded two months later. He personally toured the battle areas, particularly the Castelli Romani zone, setting up hospitals and first-aid stations, carrying supplies and food and evacuating civilians.

After the liberation of Italy, Monsignor Carroll turned his attention to the problems of displaced persons, particularly the problems of disease control and care of the disabled. (There were, for example, 60,000 cases of malaria and 15,000 blinded or mutilated children.) In charge of all medical supplies sent by American Relief for Italy, Inc., he set up free medical dispensaries and pharmacies for their distribution, and he helped to establish specialized clinics for persons suffering from diabetes, pernicious anemia, and acute vitamin deficiencies. He also assisted in the distribution of such items as flour and milk from the United States, butter and meat from Ireland, and bedding from Switzerland.

Of all the innocent hurt by the war, those who most evoked the pity and love of Monsignor Carroll were the young. Thousands of ragged children, left orphaned or homeless, filled the streets of the large cities, particularly Rome and Naples, begging and stealing to survive. "I was amazed and moved by their fortitude," the Monsignor wrote in *But for the Grace of God*. "They had experienced every heartbreak; they could not possibly look to the future without a feeling of terror, and yet they could still find the courage to smile. They pushed forward along the roads, barefooted and half-naked, undernourished and sickly, exposed to every physical and moral danger. I was amazed not by the temptations to which they had succumbed, but by the virtues which they had preserved. Behind the older boys trailed the smaller children, not bound to them by any ties of blood but only by the brotherhood of the road, protected by them, fed by them and—why not? —loved by them in their own rough and often profane way."

With the approval of Pope Pius XII, Monsignor Carroll began, in early 1945, to concentrate on helping the street boys. He opened feeding and clothing centers in Palermo, Bari, Naples, Rome, Leghorn and elsewhere, and came to know hundreds of the children by name. He was able to place many of the younger boys in orphanages, but the older ones presented a more difficult problem. "It was not only that the directors of the orphanages had hesitated to mix hardened adolescents with the other children," the Monsignor wrote in *But for the Grace of God*. "The boys themselves had often refused to become inmates of an institution. A year or two before, they had been ingenuous children, only too eager to accept a substitute for the love they had lost. As the months had gone by, however, and their illicit activities had solved their immediate needs for food, drink, and cigarettes, they had grown accustomed to the hardships of the vagabond life."

Not finding institutions willing to accept the adolescent boys, the Monsignor began to think of opening homes himself for them. Some of his friends, such as one quoted in *But for the Grace of God*, were dubious: "There is nothing that anyone can do for them now. They are young criminals, too corrupt and too vicious to change." Carroll commented: "There was truth in what my friends said . . . [but] whatever these boys had become . . . we were all responsible to some degree, by deed or omission, for not having made the world a place where children would not be robbed of their families and left to rot on the streets. One thing was certain: if the purpose of the new centers that we intended to open was to *serve* the children and to serve *those* children, they would have to be organized to meet their needs, not as we thought they should be, but as they actually were."

In Rome, hundreds of the homeless *sciuscia* (shoeshine boys) spent their day trafficking in and around the railroad station. Near the railroad station, on Via Varese, Monsignor Carroll took over the basement of a bombed-out school, gave it a thorough cleaning, installed showers and cots, put chintz curtains on the narrow, barred windows, set up a kitchen and a chapel, and hung out the sign "Sciuscia Hotel." The first night there were thirty guests, all old acquaintances of Monsignor Carroll. In succeeding days others came, diffidently and suspiciously, until, soon, the cellar was filled to capacity with 100 boys. The only rule at first was that they be home by 5:00 P.M. Gradually the boys organized and divided among themselves the cooking, cleaning, and other chores, so that the refuge became, as the Monsignor has said, *"their* hotel, *their* home."

The Via Varese quarters were soon outgrown. For an annex to the Shoeshine Hotel, the Monsignor acquired, after negotiation with the Italian Ministry of Defense, abandoned military barracks at Forte Prenestino on the outskirts of Rome. About the same time, partly inspired by the Boys' Town founded by Father Edward Flanagan in the United States, he began planning the development of a "real town, with streets and houses, workshops and schools," at Tor Marangone on the seacoast forty-five miles north of Rome, where he already had a small children's center. After the first of his fund-raising visits to the United States, in 1947, he was able to erect Santa Marinella, a town with cottages, schools, and industrial workshops, at Tor Marangone. During the following two years, a sea village and an agricultural village were added to the industrial village at Tor Marangone, to form the Boys' Republic of Civitavecchia, a democratic community with its own elected officials, assembly, courts, post office, groceries, and other businesses.

RT. REV. J. PATRICK CARROLL-ABBING

In the years following the establishment of the Boys' Republic, Monsignor Carroll founded Boys' Towns in Palermo, Leghorn, Possuoli, and Chieti. He opened a home for emotionally disturbed children, called the Citadel of Youth, on Monte Mario, and he built several children's day centers in southern Italy. The Boys' Republic at Tor Marangone was the Monsignor's headquarters until 1955, when he turned the supervision of the project over to the Company of St. Paul, a Roman Catholic religious community. He moved to a 200-acre farm he had acquired at Colonacce, seven miles southwest of Rome, and there he built the Boys' Town of Rome, which has two distinct but co-ordinated communities: a medico-psychiatric center, and the town itself, with schools, playing fields, workshops, orchards, and dairies. The boys rehabilitated at the medico-psychiatric center usually become citizens of the town.

By 1959 there were nine Boys' Towns throughout Italy, with 2,400 citizens and 30,000 alumni. There were also about forty nurseries and day schools, for children of working mothers, and a Girls' Town. The Girls' Town was organized at a villa on the outskirts of Rome under the direction of an American nun, Mother Dominic Ramacciotti. The girls, adolescent orphans, are trained for careers as governesses. Aside from specialized courses, such as nursing and pediatrics, their education is similar to that of girls in a finishing school.

From the beginning, the citizens of the Boys' Towns have learned trades while earning a living. The furniture, ceramics, and other goods they produce are sold throughout Italy, and printing jobs are done for the Italian government and other clients. In recent years, as competition for skilled jobs has grown more intense in the outside world awaiting the graduates of the Boys' Towns, more sophisticated training programs have been added. "It is not enough to turn out trained shoemakers and carpenters," the Monsignor has observed. "We must have engineers, industrial chemists, and farmers who know modern methods of agriculture."

Nearly all of the financial support for Monsignor Carroll's foundations has come from the United States. Among the major group contributors have been the New York Joint Board of the Amalgamated Clothing Workers of America, Local 48 of the International Garment Workers, the Meatcutters' Union, the Food Industry of America, the Greater Philadelphia Committee, and a group of citizens in Vineland, New Jersey.

Monsignor J. Patrick Carroll-Abbing has been described as short, mild-mannered, and genial of visage. His degrees have been listed as D.D., D.C.L., D.Civ.L, LL.D., Ph.D., and Ph.L. He is a member of the Italian Red Cross and the Knights of Malta. His honors include an honorary doctorate from St. John's University, New York, the Italian Grand Cross of the Order of Merit, the Gold Medal of the Italian Ministry of Public Instruction, the Gold Medal of the City of Rome, the Italian Silver Medal for valor "on the field of battle" during the German occupation, and the Man and Boy Award of the Boys Clubs of America.

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CASTLE, BARBARA (ANNE BETTS)

Oct. 6, 1911- British politician
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Choosing a profession traditionally thought of as a male preserve, Mrs. Barbara Castle has worked her way up in British politics to emerge as one of the most prominent women in public life today. Since December 1965 she has been serving as Minister of Transport in Harold Wilson's Cabinet, and earlier she had served as the first Minister of Overseas Development, an appointment that made her only the fourth woman to hold Cabinet rank in British history. Such distinctions have followed naturally from Mrs. Castle's long career in the government, for she was elected to Parliament in 1945 and has held her seat in Commons throughout all the defeats and internal struggles of the Labour party. Never one to retreat behind her sex or avoid an issue, she has always taken a stand on the disputes of the day, international as well as domestic. The attractive, energetic Mrs. Castle has created for herself a public image of "a vigorous, left-wing Socialist—an image that is vivid and familiar, if not always well-liked," as it was once described in the Toronto *Globe and Mail*. Her leftish-Socialist orientation has often led her to criticize sharply United States policies, but no one denies that she acts and speaks out of a passionate devotion to her principles.

Barbara Anne Betts Castle was born on October 6, 1911 to Frank and Annie Rebecca Betts. She spent her childhood in and around Bradford, a Yorkshire textile-manufacturing and wool-trading center in northern England. Her father was employed as a government tax inspector. He was also a poet and a scholar who devoted his spare time to educational and cultural work. Active in the Independent Labour party, he edited a left-wing periodical, *Bradford Pioneer*. Politics was a part of Barbara's life from her youth, and she has called her father one of the "biggest influences" in her life. She attended the Bradford Girls' Grammar School and then went on a scholarship to St. Hugh's College, Oxford University, where she read philosophy, political science, and economics. She had been a member of the Labour party since 1927, and at Oxford she served as treasurer and secretary of the University Labour Club.

Taking her B.A. degree in the early 1930's, she had to make her way in the England of the Depression. Her first job, on a local London paper, ended after a week, with the paper's closing. Finally she had to accept work as a sales demonstrator for a London grocery firm in the stores of Manchester, but this firm eventually brought her back to London. There she returned to journalism, serving as assistant editor of a local government publication, *Town and County Councillor*, from 1936 to 1940. She was also active in the Socialist League. In 1937 she was elected to the St. Pancras borough council in London, and when war became imminent, she took the lead in demanding that the council build up some measure of civil defense service.

As World War II raged, Mrs. Castle took a job in 1941 as an administrative officer at the Ministry of Food, where she remained till 1944. It was an experience that gave her many insights into the actual workings of a government department, not to mention a fund of good stories about such efforts as a plan to ration kippers and fishcakes. She also served as an air raid warden during these years. Meanwhile, Herbert Morrison, the Labour party leader, had her appointed to the Metropolitan Water Board in 1940, and she remained a member through 1945, serving on three of the board's committees. Active in the Fabian Society, she helped to prepare its evidence on social insurance and allied services. Many of her findings were embodied in the Beveridge Report, a survey headed by the Liberal party's Sir William Beveridge, which was to outline a scheme of social security "from the cradle to the grave" and provide the basis for many social reforms made by later

British governments. She also contributed to *Social Security*, edited by Professor William Alexander Robson and published in 1943. Joining the staff of the *Daily Mirror* in 1944 as housing correspondent and forces adviser, for about a year Barbara Castle conducted a column in which she gave advice to men and women returning to civilian life.

In the closing weeks of World War II, Britain's coalition government ended, and on July 5, 1945 British voters went to the polls. Barbara Castle chose to run from Blackburn, a city in Lancashire much like the Bradford in which she had grown up. Her victory made her England's youngest woman M.P. She has represented Blackburn ever since (Blackburn East from 1950 to 1955). Labour won the election with a majority of 146 over other parties and, under the leadership of Prime Minister Clement R. Attlee, began a series of reforms and legislative measures that was to effect a major, if peaceful, revolution in Britain. Along with carrying out the routine duties of an M.P., Barbara Castle spent her early years in Parliament as parliamentary private secretary to the President of the Board of Trade. That office was held by Sir Stafford Cripps in 1945 and by Harold Wilson from 1947 to 1951.

Mrs. Castle was also broadening her interests beyond the party and domestic scene and had begun to travel—to the Continent and Canada—as a member of parliamentary, party, and trade delegations. In 1949 and 1950 she served as alternate British delegate, dealing with social and humanitarian questions, at the United Nations General Assembly. Mrs. Castle has always been a staunch supporter of the United Nations, and her attitude is best expressed in an article she wrote for the *Nation* (August 22, 1953). Referring to the armistice in the Korean War, she said: ". . . we should claim this as a victory for collective security and so strengthen the hands of those who, at the current General Assembly, will be working to assert the authority of the United Nations against those who would 'go it alone' in an ideological war."

The 1950's were Labour's "time of troubles," bringing three successive defeats at the polls and deep splits within the party. The basic intraparty split was between the more conservative Labourites, who emphasized continuity and gradual change, and the more radical wing, which stressed the need for quicker and more drastic reforms. The latter faction was often known as the "Bevanites," after its leader, the volatile Welsh politician, Aneurin Bevan, and it was with this wing that Barbara Castle aligned herself. She was elected to the Labour party's National Executive Committee in 1950, and throughout all the party struggles since, has retained her membership on that influential committee. She was also returned by her constituents in 1951, when Winston Churchill was returned with the Conservatives; in 1955, when the Conservatives won with Anthony Eden; and in 1959, when they won with Harold Macmillan.

The 1950's were also the years that Britain found itself disagreeing with United States policies, and no one was more outspoken in criticism than Barbara Castle and other left-wing Labourites. She was motivated in part by a distrust and resentment of America's increasing dominance in world affairs and in part by her commitment to such policies as disarmament. This was the time of the Korean war, and she was not so much against the war itself as against allowing the United States to conduct it without consulting Britain. Once, criticizing Prime Minister Churchill for not stopping America from bombing some power plants near the Yalu River, she said in Parliament: "We used to think of [Churchill] as a bulldog sitting on the Union Jack. He has become a lapdog sitting on the Stars and Stripes of America." Mrs. Castle also called for more contacts with the Communist world, speaking out, for instance, for the sale of British machine tools to Russia and the admission of Red China to the United Nations. In 1954 she was one of several Labourites to travel to Red China, a gesture that brought considerable disapproval from some Americans.

BARBARA CASTLE

In the fall of 1958 Mrs. Castle again made the headlines. The Cypriots were fighting against the British for union with Greece, and Mrs. Castle, visiting there in September, was quoted as saying that British troops were "permitted to be very tough" while carrying out searches. Since British civilians as well as armed soldiers were victims of the Cypriot terrorists, her remarks were not at all well received in Britain, and the Labour party leaders quickly disassociated themselves from the statement. She then went on to Athens, where she interviewed Archbishop Makarios, the Cypriot leader, who at that time proposed that Cyprus be given complete independence. Although this plan was eventually adopted, the government did not welcome Mrs. Castle's involvement at this stage.

The controversy, however, did not harm Mrs. Castle's standing, for in early October 1958 she was elected at the Labour party's annual convention to serve as chairman of the National Executive Committee for 1958-59 (having been vice-chairman for 1957-58). In November 1959, after Labour lost once again to the Conservatives, there was some reaction within her party and she was not named to the shadow cabinet that Britain's opposition party maintains. But Hugh Gaitskell, then the opposition leader, did appoint her to be the party's chief spokesman on public works. During the next few years, while the Labour party tried to regroup its forces, Mrs. Castle continued to speak out on any matter that interested her. In March 1961, for instance, she questioned the need for the United States to station Polaris submarines at Holy Loch in Scotland; and in 1963, as president of the Anti-Apartheid Movement, she vigorously opposed the segregationist policies of South Africa.

Then, in October 1964, the Labour party was returned to power, with Harold Wilson as Prime Minister. One of his first acts was to create the new Ministry of Overseas Development and appoint Barbara Castle to head it. She became the only woman Minister in his Cabinet, and the first woman Cabinet member since Miss Florence Horsbrugh was Minister of Education ten years before. In November 1964 Mrs. Castle became the first woman to be elected chairman of the consultive committee of the Colombo Plan, which is concerned with the economic development of Southeast Asia. The Ministry of Overseas Development was set up to centralize the administration of Britain's aid programs, and although the nation was undergoing its own economic crisis, Mrs. Castle was able to increase the amount of aid Britain gave during her term in office. She introduced interest-free loans for underdeveloped countries and the use of more trained British personnel in overseas programs. Political observers generally agreed that Mrs. Castle acquitted herself well. According to an article in the *New Statesman* (January 7, 1966), ". . . by her readiness to fight, coupled with her tireless zest for hard work, and her power of swift decision, she captured and held the loyalty of her civil servants."

Further recognition and opportunity came to Barbara Castle in December 1965, when Harold Wilson appointed her Minister of Transport, one of the highest and most challenging positions any woman has held in British public life. She was the subject of much good-natured teasing in the press because of the fact that she herself does not drive a car, but she scored a hit at her first press conference, as Minister of Transport, in January 1966 with her personal charm and decisiveness. One of her first acts was to impose a general speed limit of seventy miles per hour throughout Britain. This measure provoked some protest among British motorists, but there was general support for her efforts to reduce highway accidents. The Ministry of Transport is also concerned with Britain's railroads, ports, canals, and some of its trucking and bus lines, and Mrs. Castle's major efforts have been directed to developing a coherent plan that would co-ordinate and improve all these facilities. Her first step toward this end was the white paper on transport policy, issued by her ministry in July 1966. Along with expected plans for improving and financing Britain's transportation systems were several new proposals, such as the policy of keeping railroads operating for social reasons, even if they were not always commercially viable. In a later white paper Mrs. Castle announced a program to make travel by publicly owned busses competitive with private motoring in efficiency, convenience, and attractiveness. "This is the age of the motor car," she said. "But that doesn't mean public transport should be a Cinderella."

Implementation of such plans as these will most likely keep Mrs. Castle in the public eye as long as she remains at the ministry. In October 1966 she made a twelve-day tour of the United States to study transportation developments in major cities. Mrs. Castle hopes to decrease the number of highway accidents by means of the Road Safety Act, which went into effect in October 1967. Under the new law drivers suspected of overimbibing are subjected to a test to measure the amount of alcohol present in the blood. Stiff penalties are imposed on drivers who fail the test.

Barbara Castle has always thrived on challenge and controversy. She has occasionally worked for women's rights—leading the crusades for equal pay and against turnstiles in women's lavatories—but such campaigns are of secondary importance to her. "People ask me why I don't just work on female things like baby clinics," she told Katharine Whitehorn of the London *Observer*. "But water, food supplies—these are the things which make the life of a city possible—this is keeping people alive." She has always more than held her own in her world of government, too: Prime Minister Wilson is reported to have called her "the best man in the Cabinet." The *New Statesman* (January 7, 1966) quotes a "perceptive observer" as saying, "In attack, she provides one of the most awesome sights that the House of Commons has to offer." Her quick wit, waspish tongue, and independent mind have earned her a reputation that is summed up in a remark ascribed to her Conservative opposition: "As far as Mrs. Castle is concerned, the age of chivalry is dead."

Barbara Anne Betts was married in 1944 to Edward Cyril Castle, an English journalist widely known as Ted Castle. Besides their London apartment, they have a weekend home in Buckinghamshire. Mrs. Castle's recreations are poetry and gardening, and she and her husband enjoy taking long walks. "Her slim, smart good looks and her striking copper-colored hair, pale skin and bright blue eyes," according to a Toronto *Globe and Mail* article of some years ago (January 31, 1959), "mark her out from her dowdier, worthier and altogether less exciting rivals." It was suggested in the same article that she combines a bit of the journalist with a "dash of the actress," but she has never lost touch with her constituents in the industrial city of Blackburn. Katharine Whitehorn once summed her up: "She is, in fact, a very straightforward person, in a situation where you'd expect a mass of complexity."

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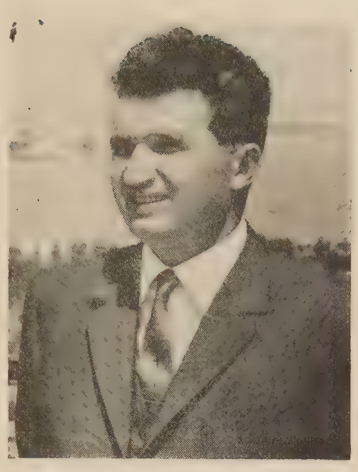
CEAUSESCU, NICOLAE (chou-shes' cōō)

Jan. 26, 1918- General Secretary of the Romanian Communist Party; President of the State Council
Address: Central Committee of the Communist Party, Bucharest, Romania

A nationalist policy within a Marxist-Leninist framework and a close but equal relationship with the Soviet Union and other nations of the Socialist bloc are Nicolae Ceausescu's goals for Romania. Now General Secretary of the Romanian Communist party and a member of the Permanent Presidium and executive of its Central Committee, Ceausescu is a protégé of the late Gheorghe Gheorghiu-Dej, whom he succeeded as party leader on March 22, 1965. A Communist since his teens, Ceausescu spent several years in prison for revolutionary activity under Romania's right-wing monarchist regime in the 1930's and early 1940's, and he rose rapidly in government and party ranks in the post-World War II Communist regime. As party General Secretary, he heads a triumvirate that includes his longtime associates, Premier Ion Gheorghe Maurer and President of the State Council, Chivu Stoica. Under Ceausescu's leadership, the Socialist Republic of Romania has continued its foreign policy of seeking greater independence from the Soviet Union and increasing economic, diplomatic, and cultural ties with Western nations. On the domestic scene it is fostering the nation's industrial and agricultural development and is easing restrictions on citizens' rights. On December 9, 1967 Ceausescu also assumed the office of president of the State Council.

Nicolae Ceausescu, who is said to be the son of poor peasants (according to one source, his father was a shoemaker), was born on January 26, 1918 in the farm village of Scornicesti, not far from Bucharest. He obtained only an elementary education before joining the workers' movement in 1932 at the age of fourteen. A year later he became a member of the Union of Communist Youth. In 1936, already recognized as a youth leader, organizer, and activist, he was admitted to membership in the outlawed Communist party of Romania.

During that period, marked by unrest among peasants and industrial workers, and by the rise of the fascist Iron Guard, Ceausescu operated in the Communist underground. Arrested by King Carol's police, he was sentenced in 1936 to two and one-half years in prison for "agitation." He served his term in various prisons including Doftana, where the harsh treatment meted out to him left him with a slight speech defect. A former fellow inmate, quoted in *Time* (March 18, 1966), remembers Ceausescu as "a skinny kid who rarely said a word. He didn't whine when they kicked him. He didn't smile when they fed him." It was at Doftana—where Gheorghiu-Dej was then serving a twelve-year term at hard labor for his role in the violent 1933 Grivita railway workshop strike—that Ceausescu became a member of the inner elite of the Romanian Communist party. Among his fellow inmates there at the time were such future party dignitaries as Chivu Stoica, Emil Bodnaras, and Gheorghe Apostol. In 1939 and 1940 Ceausescu was a member of the party's central commission for work among youth. The state authorities sentenced him in absentia to another three years in prison for his party activities. Arrested in 1940, he served in various prisons, including the one in Brasov. Ceausescu used his imprisonment to study Marx and Lenin, to work among political prisoners, and to carry on other organizational and ideological activities.


NICOLAE CEAUSESCU

In August 1944, as the Soviet army advanced through Romania—which had been fighting on the side of the Axis powers—Ceausescu, along with Gheorghiu-Dej and other Communists, escaped from prison with the help of Ion Gheorghe Maurer (the present Premier of Romania), then a bourgeois lawyer friendly to the Communists. Maurer is said to have appeared in a German officer's uniform with a sheaf of false papers and marched off with the prisoners. On August 23, 1944 King Michael—who had succeeded his father, King Carol, on the Romanian throne in 1940—staged a coup with the aid of the country's liberal and leftist factions, and overthrew the pro-Nazi government headed by Ion Antonescu. The new government, under General Constantin Sanatescu, declared war on Germany on August 25, 1944.

After his release from prison, Ceausescu served as secretary of the Union of Communist Youth until 1945. At the first national conference of the Romanian Communist party in October 1945, he became a candidate member of the party's Central Committee. At that conference, Gheorghiu-Dej headed the "native" faction, which had remained in Romania during the war and had carried on underground activities, while Ana Pauker, who had spent the war years in the Soviet Union and returned to Romania with the Red Army, headed the "Muscovite" group, which held the actual power within the party.

In August 1944 the Communist party of Romania had only about 1,000 members, but by late 1945 its membership had grown to over 800,000. Ceausescu was assigned to the political directorate of the Romanian army in 1945 and was given the rank of brigadier general. On November 19, 1946 he was elected deputy for the Pitesti district in the Grand National Assembly. Although the new National Democratic Front government was headed by a non-Communist, Petru Groza, the Communists took the key portfolios. In early 1947, as the Communists consolidated their power, there was a wave of arrests of leaders of opposition parties. On December 30, 1947 King Michael abdicated, and the Romanian People's Republic was established.

When in early 1948 part of the Social Democrats merged with the Communists to form the Romanian Workers' party, Ceausescu was named an alternate member of the new party's Central Committee. In the elections of March 28, 1948 the Communist-dominated Popular Democratic Front (which included the Romanian Workers' party and such splinter groups as the Ploughmen's Front, the National Popular party, and the Hungarian Popular Union) obtained 405 out of 414 seats. A new constitution, modeled along Soviet lines, was adopted on April 13, 1948. Major enterprises were nationalized, collective farms and "people's councils" were established, and the "dictatorship of the proletariat" was imposed. Although the government was nominally headed by Petru Groza, the real source of power at that time was the militant Communist leader Ana Pauker, who held the posts of Vice-Premier and Minister of Foreign Affairs.

In the Popular Democratic Front government, Ceausescu served as deputy minister of agriculture from 1948 until 1950, when he was appointed deputy minister of the armed forces and advanced in military rank to major general. He remained in that post until 1954. Meanwhile, in a major shakeup in government and party ranks in June 1952, Ana Pauker and several other party officials were purged for "rightist deviations." Assuming the post of Premier in addition to that of party leader, Gheorghiu-Dej soon attained virtually complete control of the party. (In keeping with the post-Stalin principle of collective leadership, he relinquished his post as party chief in 1954.) A new constitution, affirming the role of the Romanian Workers' party as the "leading political force," was adopted in September 1952.

As a protégé of Gheorghiu-Dej, Ceausescu was elected to full membership in the Central Committee of the Romanian Workers' party in 1952. From 1952 to 1954 he also served in the party's organization bureau, and in 1954 he was elected an alternate member of the Politburo of the party's Central Committee, as well as secretary of the Central Committee. From June to October 1955 he was a member of the Presidium of the Grand National Assembly. That year he also headed a delegation of party methods and practices. He became a full member of the Politburo at the second Workers' party congress, in December 1955.

In December 1956 Ceausescu was elected secretary of the People's Democratic Front. When Iosif Chisinevschi and Miron Constantinescu were purged from the Politburo and the Secretariat in 1957, Ceausescu became the second-ranking member of the party, after the First Secretary, Gheorghiu-Dej. That same year he again visited Moscow, as part of the Romanian Workers' party delegation attending the conference of Communist and Workers' parties. In 1959 he attended the twenty-first congress of the Communist party of the Soviet Union. At the third congress of the Romanian Workers' party, in June 1960, Ceausescu was re-elected to the Politburo and Secretariat. He accompanied Gheorghiu-Dej, Bodnaras, and Stoica to the twenty-second Moscow party congress in October 1961, at which Soviet Premier Nikita S. Khrushchev denounced the regime of Joseph Stalin. When Khrushchev visited Romania in 1962 Ceausescu was one of his escorts. In November of that year he attended the Italian Communist party congress. In February 1963, on the fifteenth anniversary of the Soviet-Romanian treaty of friendship, Ceausescu published an article in *Pravda* commemorating the event.

In line with Romania's policy of increased independence from the Soviet Union, Ceausescu worked with Gheorghiu-Dej in removing a number of Moscow-trained and Moscow-oriented officials from influential posts in the lower and middle echelons of the party. In early 1964 Ceausescu was a member of a four-man delegation that visited Peking to review problems in the Socialist camp with Mao Tse-tung, Liu Shao-chi, and other Chinese leaders. The delegation also visited North Korea for a meeting with Premier Il Sung and stopped off in the Crimea on the way home to discuss their Asian visit with Khrushchev. When in the summer of 1964 several party officials in the Oltenia region were charged with embezzlement, Ceausescu went to Craiova and discharged the men from the party after an on-the-spot investigation. In October 1964 he led a delegation to East Berlin for the fifteenth anniversary celebration of the German Democratic Republic.

For some time before his death, on March 19, 1965, Gheorghiu-Dej had let it be known that Ceausescu was his personal choice as his successor. On March 22, 1965, at the proposal of the Politburo, Ceausescu was unanimously elected First Secretary of the Central Committee of the Romanian Workers' party, thus becoming, at forty-seven, the youngest party leader in the Eastern European Communist bloc. At Gheorghiu-Dej's funeral, two days later, Ceausescu had the honor of addressing the bier with the words, "Dear Comrade Gheorghiu." In his maiden speech as party leader he declared: "Romania bases her international relations on the unshakeable principles of independence, sovereignty, and equality of all peoples, of mutual respect and noninterference in internal affairs." The vacuum created by the death of Gheorghiu-Dej was filled by a triumvirate headed by Ceausescu and including Chivu Stoica as President of the State Council and titular head of state and Ion Gheorghe Maurer, who retained his post as Chairman of the Council of Ministers, or Premier.

At the party congress held in July 1965, Ceausescu announced a new five-year plan for industrial development, to ensure "national independence and sovereignty in actual fact." He declared that he would in general follow the program of Gheorghiu-Dej, but he criticized some of his predecessor's policies, including shortcomings of the collective farm administration and the state planning committee. He reaffirmed Romania's policy—inaugurated under

Gheorghiu-Dej—of strict neutrality in the ideological dispute between the Soviet Union and Communist China. As head of a commission to draft a new national constitution, he declared that the new document would ensure the "enhancement of the role of the Socialist state as the organizer of the whole activity of the Socialist system." At the congress, Ceausescu was elected to the newly established seven-member Permanent Presidium, which replaced the party's nine-member Politburo, and to the new fifteen-member executive committee, which conducts party affairs between sessions of the Central Committee. The congress changed the name of the Romanian Workers' party back to its pre-1948 designation, the Romanian Communist party. The Romanian People's Republic was designated the Socialist Republic of Romania—an indication that the country had reached a higher stage on the road to Communism. Ceausescu's title, as party chief, was changed from First Secretary to General Secretary.

In January 1967 Romania established full diplomatic relations with the Federal Republic of Germany against the bitter opposition of the East German Communist regime. After Israel's victory over its Arab neighbors in the Middle Eastern crisis of June 1967, Romania refused to follow the Soviet Union and other Communist nations in breaking relations with Israel, and Ceausescu advocated direct negotiations between Israel and the Arabs. In a speech before the Grand National Assembly in July 1967 he declared: "We do not share the position of those circles which speak in favor of the liquidation of the State of Israel," and added that "the lessons of history show that no people can achieve their national and social aspirations against the right to existence of another people."

In Ceausescu's view, the Warsaw military pact, concluded among Soviet bloc nations in 1955, should ultimately be dissolved, although he believes that it can only be done simultaneously with a dissolution of NATO by the Western allies. Although he has continued the policy of his predecessor of seeking increased trade with the West, while lessening Romania's dependence on the Soviet Union and other Communist nations, he has repeatedly affirmed Romania's close ties with the Soviet Union and the Socialist bloc. On September 19, 1967, at the opening of the twenty-second regular session of the U.N. General Assembly, Romania's Foreign Minister Corneliu Manescu became the first representative of a Communist country to be elected president of the General Assembly.

On the domestic scene, Ceausescu has taken steps to modernize agriculture, to enhance the quality and to increase the quantity of Romania's industrial production, and to stimulate the nation's economic growth. He tours farms and factories to make personal contact with workers and peasants, and he is said to be in close touch with artists, scientists, and members of the academic community. He reportedly accepts all petitions on personal grievances handed to him. Ceausescu has permitted criticism in the press and relative freedom and diversity in the arts. He has improved the status of the Hungarian minority, and he has countenanced the rehabilitation of former Stalinists who had fallen into disfavor with the party in the de-Stalinization of the 1950's. In a major shakeup of the Securitate, or political police, Ceausescu announced the formation of a Council of State Security in July 1967 to assert party control and to protect citizens from police abuse.

Nicolae Ceausescu lives with his wife, Elena, in a villa in Bucharest, on the shores of Herestrau Lake. They are said to have two sons (one named Valentin) and one daughter. His wife, who has a degree in chemistry, is a member of the recently created Science Council and the director of a research institute in the Ministry of Chemical Industry. Ceausescu is said to be of a quiet, retiring nature, occasionally short-tempered, with little taste for luxury or publicity. He does not smoke or drink. Five feet six inches tall, he is square-shouldered and sturdy, and has dark curly hair. He has visited France, England, Italy, and Switzerland. Writing in the New York *Times Magazine* (May 28, 1966), David Binder quoted Ceausescu's description of the ideal leader as a "Communist militant, closely linked to the masses, ardent bearer of the party's word, tireless fighter for the permanent improvement of work, for unswerving implementation of party policy, for the happiness of the entire people." In 1964 Ceausescu was named a Hero of Socialist Labor.

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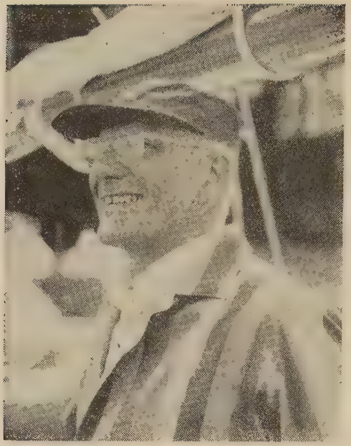
CHICHESTER, SIR FRANCIS (CHARLES)

Sept. 17, 1901- British yachtsman; aviator; author; publisher
Address: b. 9 St. James's Place, London, S.W. 1, England

In an age that places an increasing premium on comfort and security, Sir Francis Chichester has chosen to dedicate his life to a single-handed struggle with the elemental forces of nature. Continuing in the long tradition of great British seafarers, he completed his record-breaking nine-month solo voyage around the world aboard his yacht *Gipsy Moth IV* on May 28, 1967. A pioneer aviator in his younger years, Chichester did not take up sailing until he reached his fifties. He is also a publisher of maps and guides, as well as a prolific author, whose writings, based largely on his own experiences, have contributed to the science of navigation. For his achievements, Sir Francis Chichester was knighted by Queen Elizabeth II in 1967.



SIR FRANCIS CHICHESTER

Francis Charles Chichester was born in North Devon, England on September 17, 1901, the son of a West-Country clergyman. As a boy, he often got into mischief. Once, during his first year at preparatory school, he was placed "in Coventry" (i.e., ostracized) for three weeks because he had tossed sawdust into his brother's face. The episode, he maintains, turned him into a rebel against his fellows. For his secondary education, Chichester attended Marlborough College but found it like "a prison." To the dismay of his father, who had wanted him to study at Oxford or Cambridge and then to enter the Indian Civil Service, Chichester decided at seventeen to drop out of Marlborough College.

In 1919, after working for a year on a farm in Leicestershire at five shillings a week, Chichester embarked for New Zealand on the SS *Bremen,* working in the stokehold for most of the trip. His assets amounted to £10, which his father had given him. In New Zealand he worked as a coal miner, lumberjack, sheep-station hand, and door-to-door salesman of underwear and of magazine subscriptions. He also tried his hand as a gold prospector and professional boxer, and he made an unsuccessful attempt to be a writer.

Determined not to return to England until he had parlayed his original £10 into £20,000, Chichester settled in New Zealand and went into business partnership with a friend, Geoffrey Goodwin. They operated at first as land agents, and then purchased, developed, and sold their own real estate properties. Chichester used some of the land he had acquired to plant some 1,000,000 trees, and the venture developed into a lucrative timber operation from which he has continued to derive profit. From 1927 to 1930 Chichester and his partner operated their own airline, the Goodwin and Chichester Aviation Company Ltd., which carried some 9,000 passengers without a fatality or injury.

Having achieved his economic goal, Chichester returned to England in 1929 with the purpose of obtaining his pilot's license. There he bought a Gipsy Moth plane and, after acquiring a rudimentary knowledge of navigation, embarked on a solo flight from Croydon, England to Sydney, Australia, determined to overtake the fifteen-day record of Bert Hinkler—the only man who had thus far flown solo from England to Australia. Although he failed to establish a new record, he covered the 12,650-mile distance in 180.5 hours flying time. He described the flight in the book *Solo to Sydney* (J. Hamilton, 1930).

In 1930 Chichester equipped his Gipsy Moth plane with floats and decided to fly solo from Auckland, New Zealand to Sydney, Australia, a distance of some 1,200 miles. The solo flight across the Tasman Sea had never been undertaken before; it was, in fact, the first long-distance flight by seaplane. On Lord Howe Island the plane foundered in a lagoon, but Chichester repaired the damage with the help of natives. The flight yielded valuable experimental data on flight navigation. Recalling Chichester's feat, Christopher Brasher wrote in the London *Observer* (March 26, 1967): "The system he worked out—his theory of the deliberate error, his method of calculating the drift of his plane, his ability to take accurate sunshots while flying a very unstable plane —is, to me, the essence of the man. . . . This feat of navigation . . . remains his finest achievement." For that flight, Chichester became the first recipient of the Johnston Memorial Trophy of the Guild of Air Navigators and Pilots in 1931. He related the experience in the book *Seaplane Solo* (Faber, 1933; Harcourt, 1934), later republished as *Alone Across the Tasman Sea* (G. Allen, 1945). The navigational system that Chichester devised on the trip became the standard system used by the British Coastal Command in World War II.

In 1931 Chichester embarked on what he intended to be a solo seaplane flight around the world. Starting northward from Sydney, he made stops in New Guinea, Borneo, the Philippines, and China. The flight ended abruptly at Katsuura, Japan, where erroneous instructions by a harbormaster caused him to fly his plane into some telegraph wires that catapulted it into a harbor wall. He suffered thirteen broken bones and remained an invalid for about five years. The abortive flight resulted in another book by Chichester, *Ride on the Wind* (H. Hamilton, 1936; Harcourt, 1937). By 1936 he had recovered sufficiently to fly again. This time he flew a Puss Moth plane from Sydney to London by way of Peking, carrying Frank Herrick, the plane's owner, as co-pilot.

After the outbreak of World War II, Chichester tried to volunteer for combat duty with the Royal Air Force but was rejected because of his age and poor eyesight. His offer to organize a special squadron of volunteer pilots who would carry out precision bombing missions on key targets in Germany was also turned down. Commissioned by the RAF, he served with the Air Ministry from 1940 to 1945 writing navigation instruction, and working out methods of teaching navigation to fighter pilots by low-level flying without maps. He also served, from 1943 to 1945, as senior navigation officer at the Empire Central Flying School. During the war years Chichester wrote a number of books on navigation and aircraft identification, including the four-part *Observer's Book on Astro-Navigation* (G. Allen, 1940-42) and the best-selling *Spotter's Handbook* (G. Allen, 1941).

After the war, Chichester went into business, selling jigsaw puzzles that he fashioned from maps. The business soon developed into the flourishing firm of Francis Chichester Ltd., map and guide publishers and navigation specialists, with Chichester serving as chairman and managing director. From 1946 to 1949, Chichester also served as director of Straight Aviation Training Ltd.

The sedentary life of a businessman did not long satisfy Francis Chichester. At fifty-two he decided to take up sailing and bought a sloop, which he rebuilt and named the *Gipsy Moth II*, after his first airplane. Over the next three years he took part in sixteen ocean races with moderate success, also serving as navigator for other yachtsmen. In 1956 he won the Royal Ocean Racing Club's Stuart Cup race from Southsea to Harwich. Plagued by poor health, Chichester decided about this time to quit smoking and to become a vegetarian. By 1957 he had what was diagnosed as advanced lung cancer, and several physicians insisted that only the immediate removal of one lung could save his life. At the urging of his wife, he refused, however, to undergo surgery and went instead into a "nature-cure" hospital. Later he moved to the south of France where, after some months in the sun, his health was gradually restored. His wife maintains that he was cured by faith.

By 1959 Chichester had a new yacht, the twenty-eight-foot thirteen-ton cutter *Gipsy Moth III*, which had been custom-built for him in an Irish shipyard. When in 1960 Lieutenant Colonel R. G. Hasler, a board member of the Royal Ocean Racing Club, posted a notice proposing the first single-handed trans-Atlantic yacht race, Chichester offered to race him for half a crown (about 35 cents). Three more contestants entered the race, which started from Plymouth, England on June 11, 1960 with little fanfare. Using a new self-steering mechanism of his own design, Chichester brought his *Gipsy Moth III* into New York harbor on July 21, 1960, a week ahead of the runner-up. For his achievement he was awarded the Observer Trophy, presented by the Duke of Edinburgh. He also received the 1960 Blue Water Medal of the Cruising Club of America and the Yachtsman of the Year trophy. In 1961 the Institute of Navigation awarded him its gold medal, designating him "the greatest single-handed navigator of the age." Chichester's log book of the trans-Atlantic race formed the basis for another book, *Alone Across the Atlantic* (Doubleday, 1961).

Determined to better his own trans-Atlantic record, Chichester set out again on the *Gipsy Moth III* in June 1962, sailing single-handedly from England to America. The voyage was partly sponsored by the newspaper, the *Guardian* (Manchester), which equipped Chichester's boat with radiotelephone equipment and published his daily dispatches. Chichester braved strong winds, encountered whales, and was kept company for a time by a wayward pigeon. His improved home-made automatic pilot—consisting of a windvane sail mounted atop the fantail—enabled him to sleep four hours at a time. When he arrived in New York after thirty-three days and fifteen hours at sea, he was greeted by congratulatory messages from President John F. Kennedy and the Duke of Edinburgh. As quoted in *Newsweek* (July 16, 1962), Chichester accounted for his improved record by the fact that he "worked harder this time" and "sailed closer to the wind." On his return to England he published another book, *Atlantic Adventure* (G. Allen, 1962).

In 1964 Chichester was awarded the title of Commander of the Order of the British Empire (C.B.E.) for his services to yachting. In May of that year his best-selling autobiography *The Lonely Sea and the Sky* was published by Hodder and Stoughton in England, and by Coward-McCann in the United States. In the summer of 1964 Chichester entered the *Gipsy Moth III* in the second solo trans-Atlantic race. Although he bettered his earlier record, crossing the Atlantic in less than thirty days, he came in second to the Frenchman Eric Tabarly.

Since the late 1950's Chichester had been intrigued by the idea of sailing single-handedly around the world via Cape Horn, along the route of the old clipper ships. "I was terrified of Cape Horn," Chichester recalled in *Life* (June 9, 1967). "If anything terrifies me I must try to conquer it." By 1964 he had determined to undertake the round-the-world voyage. His detailed studies of the clipper ships that he made in preparing for the trip resulted in another book, *Along the Clipper Way* (Hodder, 1966), an anthology of writings by such navigators as Sir Francis Drake and others who had followed the Cape Horn route. Sponsored by the Whitbread brewery, the International Wool Secretariat, and the *Times* of London, Chichester had a new yacht, the fifty-three-foot ketch *Gipsy Moth IV*, built by the British naval architects Illingworth and Primrose at a cost of $70,000. The vessel was equipped with 854 square feet of sail, a radio transmitter automatic steering apparatus, fog warning equipment, a stove for baking bread, and a device for catching rainwater. The provisions included fruits, vegetables, biscuits, canned goods, tea, alcoholic beverages, and a large keg of Whitbread's draught ale.

Sailing southward from Plymouth on August 23, 1966, Chichester headed into the South Atlantic, encountering trade winds along the way, and suffering occasional seasickness. Rounding the Cape of Good Hope, he ran into gales and squalls as he entered the Roaring Forties—the windy latitudes to the south of Africa. During a gale he broke a tooth, which he temporarily repaired with the aid of a file, and he sometimes succumbed to feelings of loneliness and depression. After eighty days at sea, the boat's self-steering gear failed to function, and Chichester was in the mood to sail for the nearest port and end the voyage. He managed, however, to improvise a steering system by backing one of his sails and harnessing it to the tiller and was thus able to continue the voyage as scheduled.

On December 12, 1966, after 107 days at sea, Chichester completed the 13,750-mile distance of the first leg of the voyage and sailed triumphantly into Sydney harbor, in a state of physical and mental exhaustion. Although he had hoped to cover the distance in 100 days—the average time taken by the Australian wool-carrying clippers of the nineteenth century—his difficulty with the steering mechanism had prevented him from attaining that goal. He remained in Sydney for forty-seven days, renewing his strength while the *Gipsy Moth IV* was being overhauled. Although his sponsors relieved him of any obligation to continue the voyage, he was determined to go on.

On January 29, 1967, the day after Queen Elizabeth II had designated him Knight Commander of the Order of the British Empire, Chichester—now known as Sir Francis—sailed out of Sydney across the Pacific. Among fifty-foot waves and gale winds, he rounded Cape Horn on March 20, 1967 and was spotted by newsmen flying over the area. "The obituaries have been put back into the files," Christopher Brasher reported in the London *Observer* (March 26, 1967). "Sir Francis Chichester . . . has rounded the Horn." Completing the 28,500-mile voyage, Sir Francis sailed into Plymouth harbor to a tumultuous welcome on May 28, 1967, 119 days after he had left Sydney, and nine months and one day after he had begun the journey. Although other men had sailed alone around the world, Sir Francis had sailed farther, and in less time, than any other man in recorded nautical history. "To me the most important achievement of my voyage was navigation," Sir Francis recalled in *Life* (June 9, 1967). "I went around the world seeing land at only four places."

Sir Francis Chichester's feat captured the imagination of Great Britain and of the world. The city of London staged what has been termed "the biggest ceremony since the funeral of Sir Winston Churchill." Manufacturers issued products bearing Chichester's name, and the British postal service printed a special stamp in his honor. On July 7, 1967—following a brief period of hospitalization for treatment of a duodenal ulcer and a slightly fractured elbow—Sir Francis Chichester was dubbed a knight by Queen Elizabeth II with the same sword that had been presented to Sir Francis Drake by Elizabeth I in 1581. A new book by Chichester, "Gipsy Moth Circles the World," is scheduled for publication by Coward-McCann in February 1968.

Chichester was first married in 1923, to Muriel Eileen Blakiston, from whom he was later separated, and who died in 1929. His son born to that marriage, George Beresford, died in October 1967. His second wife, the former Sheila Mary Craven, whom he met and married in England in 1937, helps him in his business affairs and sometimes shares his adventures, along with their son, Giles. Chichester, who is five feet ten inches tall and weighs about 150 pounds, is described in a report in *Newsweek* (June 12, 1967) as "an ordinary-looking bloke, a thin old man with big ears, broken teeth, and spectacles." Harry Gordon, writing in the New York *Times Magazine* (January 22, 1967), called him "a spare-framed man . . . , with a gentle, courteous manner, a quiet voice, a neat blue suit and sideburns that dive very deep and gray." A fellow and board member of the Institute of Navigation, he was elected its vice-president in 1964. He has also served as warden of the court of the Guild of Air Pilots and Air Navigators. In 1965 he became a trustee of the National Maritime Museum. His clubs include the Royal Yacht Squadron, the Royal Aero, the Ocean Cruising, and the Royal Ocean Racing Club. Although he does not repudiate the economic returns that he has derived from his adventures, he denies that he is motivated by success, financial gain, or publicity. "It's the effort that counts, not the success," he has said, confirming another of his lifelong convictions that "the only way to live life to the full is to do something that depends on both the man-developed part of the brain and on physical sense and action."

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CHILD, JULIA

Aug. 15, 1912- Television personality; author; food expert

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Appreciated as much for her comic sense of theater as for her talents in presiding over the kitchen range, Julia Child has become a celebrity on educational television—even among Americans who hate to cook. Mrs. Child came into her own as a cook and teacher of cookery not much more than fifteen years ago, after studying at the famed Cordon Bleu in Paris. With two Frenchwomen, Simone Beck and Louisette Bertholle, she founded a cooking school, L'École des Trois Gourmandes, in 1951, and out of their association came the best-selling and influential *Mastering the Art of French Cooking* (Knopf, 1961). As hostess for *The French Chef*, the series now appearing on over a hundred educational television stations, she witnesses to the *joie de vivre* to be derived from preparing French cuisine, occasional gaucheries notwithstanding. Julia Child has conducted her cooking school of the air with such expertise and gusto that she was awarded the George Foster Peabody award for distinguished achievement in educational television in 1965 and the coveted Emmy award in 1966.

Julia Child was born Julia McWilliams on August 15, 1912 in Pasadena, California to John McWilliams, a farm consultant, and Carolyn (Weston) McWilliams. She has a brother, John McWilliams, of Williamstown, Massachusetts, and a sister, Dorothy Cousins, of Sausalito, California. While growing up in comfortable circumstances in Pasadena, she seldom set foot into the family kitchen, which was ruled over by the cook. Instead, as something of a tomboy, she preferred to engage in pranks with her brother and sister, both of whom, like Julia, eventually topped six feet in height. "I have produced eighteen feet of children," her mother used to tell friends, relatives, and neighbors. After graduating from the Katherine Branson School in Ross, California in 1930, Julia Child enrolled at Smith

College as a history major, and aspired to become a novelist. She also entertained ambitions of becoming a basketball star, but the college administration, convinced that her height afforded her an undue advantage, dampened her hopes by changing the intramural rules to throwing the ball in sideways. At Smith, as in Pasadena, she gained a reputation as a prankster, and when she graduated from Smith College with a B.A. degree in 1934, she had accumulated a C average. She then worked for a time for W. & J. Sloane, a furniture store, in New York City and Los Angeles, doing publicity and copywriting and living, in her words, "a lovely butterfly life." The butterfly occasionally came close to having her wings singed when she bent over a hotplate and splashed burning fat over the walls of her cramped quarters.

When World War II broke out, Julia McWilliams joined the OSS, hoping to become a spy. But during the war years she was, instead, a file clerk in Washington, D. C., Ceylon, and China. It was in Ceylon in 1943, on the porch of a tea planter's bungalow, that she met Paul Cushing Child, a painter-turned-map maker for the OSS. From Ceylon they were both assigned to China where they spent their free time succumbing to the lure of Chinese cuisine. A confirmed bachelor of forty-one at the time, Paul Child was a gastronome who knew his way around the best wine cellars and restaurants, but Julia, although willing to learn, was still a novice.

After the war ended, the former OSS file clerk returned to her home in California. By her own admission she was "feeling nesty" at the time, and Paul Child was no longer so grimly determined to maintain his bachelorhood. She enrolled in the Hillcliffe School of Cookery in Beverly Hills, and emerged as what Paul Child has called an "ardent, interested, but not too expert" cook. After their marriage, in September 1946, they set up housekeeping in Washington, and Julia Child recalls that in those days she was rarely able to get dinner on the table before ten o'clock in the evening. Paul Child, who had become a member of the Foreign Service, in 1948 was assigned to the American Embassy in Paris as exhibits officer for the United States Information Agency. The Childs lived in France for the next six years—a residence that became a crucial influence on Julia Child's future career as a cook and teacher of cooking. She also credits her marriage to "a hungry man interested in food" as being equally important.

Paul Child had lived in Paris during the expatriate era of the 1920's and, familiar with the language and the better restaurants, he introduced his wife to French cuisine. Although it was for her an "intoxicating revelation," she was, she recalls, bilious for two months afterward. Mrs. Child refined her college French by attending the Berlitz language school daily, and after acquiring a working knowledge of the language, she enrolled in the Cordon Bleu, the world-renowned school of French cooking. There her classmates included some American G.I.s, some of whom displayed only a mild interest in the proceedings. In addition to attending classes at the Cordon Bleu for about six months, she also studied privately with such experts as Master Chef Max Bugnard, formerly an assistant to Escoffier and a restaurateur at one time in Brussels. Bugnard became her favorite teacher.

JULIA CHILD

Through mutual friends she met Simone Beck who, according to Mrs. Child, provided her "entree into French life and the French way of doing things." Madame Beck invited Mrs. Child to become a member of an exclusive gastronomic society for women, known as Le Cercle des Gourmettes, where she met Louisette Bertholle. The two Frenchwomen had been considering writing a French cookbook adapted to American kitchens and ingredients, but neither one knew English. They suggested that Julia Child join them in writing the book, but not quite ready to undertake such a monumental project, she proposed starting a school instead. Within three days, L'Ecole des Trois Gourmandes was holding classes in the Childs's apartment on the Left Bank, at five dollars a lesson.

The Paris school has been in continuous operation by Madames Beck and Bertholle since that time, and branches were established by Mrs. Child wherever her husband's assignments took them—to Marseille, Bonn, or Oslo, Norway. When Mrs. Child had acquired enough experience to shore up her courage, the three women collaborated on their book. After writing 800 pages on poultry alone, which one American publisher termed "unpublishable," they realized that they would have to be less definitive, and they began again. It took years, with the Childs moving about the Continent on various assignments, before they finished the manuscript, in 1958. Houghton, Mifflin, who had originally contracted to publish it, turned it down, but the astute gourmet Alfred A. Knopf accepted it, and in 1961 *Mastering the Art of French Cooking* was published by his house. In reviewing the book in the New York *Times Book Review* (December 3, 1961), Craig Claiborne wrote, "This is a masterpiece. . . . it will probably remain the best in its class for decades to come." Several years later he hailed it in the New York *Times* (March 5, 1964) as "what may be the finest volume on French cooking ever published in English."

In 1961 the Childs settled in Cambridge, Massachusetts, following Paul Child's retirement from foreign service, having chosen Cambridge because, according to Julia Child, "there are always lots of nifty people in university communities." At the suggestion of a friend, Julia Child was invited to appear on a book review program at WGBH, the educational television station in Boston, to discuss her cookbook. During the interview, she demonstrated how to make an omelette and beat up some egg whites in her large copper bowl with her now famous giant balloon whisk. Russell Morash, who was to become the producer and director of *The French Chef,* when reminiscing about his first exposure to Mrs. Child in full cry of her goal, has said, "I thought to myself, Who is this mad woman cooking an omelette on a book-review program?"

Julia Child was an overnight success, and letters poured into the station asking for more. Educational television had unwittingly stumbled onto something that was not only educational but entertaining. Mrs. Child sent a copy of her book to the producer who was contemplating a regular series for her, but on the following day the television station burned down. Soon afterward, amid the makeshift surroundings of a warehouse, *The French Chef* was born. After three pilot programs, the series made its debut on February 11, 1963 and has been on the air continuously since then. It is currently carried by more than 100 educational television stations across the United States, and draws hundreds of letters a week at WGBH-TV. Mrs. Child considers the series her cooking school of the air, and conducts it as informally as she would a class demonstration, without the questions from the students. In her words, "I just stand there and comment on food."

The French Chef is based on Mrs. Child's contention that "any literate person with a reasonable amount of manual dexterity can concoct praiseworthy French meals." She constantly emphasizes the fact that the excellence of French cooking is the logical result of mastering basic techniques, including the folding of beaten egg whites into a mixture to maintain maximum volume; the making of a basic *roux* (white sauce) and the unlimited variations on it; the addition of egg yolks to a hot dish to prevent their curdling, the preparation of puff pastries that puff, and so on. In her words, she seeks "to take the mystery and the folderol out of French cooking, to explain the why and how."

Although she feels that cooking is not difficult in itself, Mrs. Child does not think that Americans take cooking seriously, as a skill that must be learned. Yet she never glosses over the fact that good cooking is hard work. On her television show, the cracking of soup bones is done with a stroke of a cleaver that might have decapitated the cow itself; the grinding of herbs with a mortar and pestle is accompanied by grunts and puffs; and the beating of egg whites by hand requires changing the whisk from one hand to another as each arm becomes tired, and often leaves her breathless.

Many ingenuous viewers regard the dishes prepared by Mrs. Child as *haute cuisine*, but actually she does *cuisine bourgeoise*, or home cooking, for the most part. Occasionally she does a special dish for fun—such as her memorable program on roast suckling pig—but she is quick to point out that French cooking can be anything one wants it to be. She says, "The essence of [French cooking] is that everything is supposed to taste like itself." One cannot eliminate steps, combine processes, or skimp on the quality of ingredients and the time required for proper preparation, and still achieve good French cooking. It is for these reasons, she believes, that pseudo-French cooking falls so far below the expected standards. " 'Too much trouble,' 'Too expensive,' or 'Who will know the difference?' are death knells for good food," Mmes. Beck, Bertholle, and Child declare in the foreword to their cookbook.

It is not merely the content of the program that makes *The French Chef* so appealing to Mrs. Child's following. It is also the casual insouciance that is her trademark. From her understated introduction ("Welcome to *The French Chef.* I'm Julia Child, and today we're going to prove that lamb stew can be French, too") to her airy farewell at the end of thirty minutes ("So that's all for today on *The French Chef.* This is Julia Child. *Bon appétit!*"), the program is impregnated with her verve. One introduction prized as a classic among some upper Bohemian viewers has been narrated by Lewis H. Lapham in the *Saturday Evening Post* (August 8, 1964). The scene opened on an artichoke boiling in a pot of water and shrouded by a piece of cheesecloth. According to Lapham, "Mrs. Child, looming suddenly into view, lifted the cheesecloth with heavy tweezers and inquired, 'What's cooking under this gossamer veil? Why, here's a great big, bad artichoke, and some people are afraid of it.' " Viewers can easily agree with her husband, who calls her "a natural clown."

Her personality even emerges from the welter of minute detail that is part of the unscripted commentary accompanying the preparation of her *plat du jour.* Her spiel often contains an "eek!" and in the Child vernacular, strawberries have "feet," a substance is "gooey," a pastry shell is "painted" with a glaze, and garlic gets a good "whap" with the broad side of a French knife. Her piquant asides, sprinkled throughout the show like seasoning, flavor the program. "That was a messy egg-breaking there," she will remark. A potato drops on the floor, and as she pushes it gently aside with her foot Mrs. Child will comment, "Someone will have to eat one less." She indignantly denies the suggestions that her camaraderie stems from a pre-program "nip" at the bottle. She has said, "[This] is totally untrue! I did once drink a bit of juice from a squeezed tomato, on screen, but cannot believe that was misinterpreted."

In spite of Mrs. Child's casual approach on the program, she pays a martinet's attention to its details and organization. She shops for all ingredients herself, and makes no substitutions in the recipes. The only "fake" item is the wine poured at the table at the end of the show, and that is water colored with beef extract for the sake of economy. Filming is done in the demonstration kitchen of a public utilities company, before observers who pay five dollars for the privilege of seeing Julia Child in action. The money goes to the television station, which pays for all ingredients. No gifts are accepted to avoid indebtedness, and although brand names are carefully concealed, Mrs. Child usually makes clear the kind of ingredient she has in mind, by referring, for example, to the new "granular" flour or to a "no-stickum" frying pan.

Ten hours of preparation and rehearsal go into each taped show. For most programs, the specialty to be presented is done in various stages, each completed to a particular point to illustrate the step in the recipe. The hungry television crew feasts on the results of a day's taping. When costly items are used, such as the porkers for suckling pig, the dish is auctioned off, with proceeds going to WGBH. Mrs. Child receives about fifty dollars for each show, but benefits through increased sales of her cookbook, which is mentioned at its close. The program is aided by grants from Hills Brothers and the Polaroid Corporation.

Members of the Julia Child cult include housewives, brides, and such unlikely viewers as businessmen, taxi drivers, affluent Bohemians, and even three-year-olds. Many watch the show purely for enjoyment, and all are grateful that Mrs. Child is seen on educational television, which affords her the opportunity to be her honest self completely. Since errors and flops are not edited out of the program, it has credibility and provides viewers with a sense of identification. They sympathize with Julia Child when she drops something, forgets an ingredient, or makes a slip of the tongue. Audience response to the shows can be measured by the spurt in consumer demand in the listening areas. Following a program on goose, a butcher who used to sell six or seven geese a year sold sixty-five in one week.

The Childs live in a three-story, gray clapboard house in Cambridge that they call their "Cantabrigian mansion." It once belonged to the American philosopher Josiah Royce. Mrs. Child's kitchen is in a room that Craig Claiborne has called probably the best-equipped kitchen in all Boston. One wall is covered with pegboard, from which hang an array of pots in every size and shape. She delights in her six-burner Garland restaurant gas stove, which is supplemented by an electric wall oven. No less than thirty-two knives occupy slots at the sides of her butcher's chopping block. Counters and working areas have been raised a few inches to accomodate Mrs. Child's height of six feet. At 160 pounds, she remains slim by resisting the temptation to overindulge in excellent food and by exercising. The Childs eat most of their meals in the kitchen on an unfinished spruce table from Norway. They seldom dine out at restaurants because they are often disappointed by the quality of American food. Mrs. Child is concerned that in the food business in the United States there is no apprenticeship system, and no opportunity for young cooks to learn under experienced chefs.

Julia Child is a blue-eyed, brown-haired, straightforward, no-nonsense woman whose cooking uniform of blue denim apron, tailored blouse, and cooking school badge go along with her directness. Besides her cooking, she enjoys the out-of-doors. She is a Democrat and a member of the Smith College Club of Cambridge, but describes herself as "not a club type otherwise." She has written food articles for *House and Garden* (May 1962) and *House Beautiful* (December 1963) and conducts a weekly column on food for the Boston *Globe*. Mrs. Child plans to begin work on the second volume of *Mastering the Art of French Cooking* at her recently built home at Grasse, in the south of France. She received the George Foster Peabody award for distinguished achievement in educational television in 1965, and the Emmy award for educational television in 1966.

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CIARDI, JOHN (ANTHONY) (chär' dē)

June 24, 1916- Poet; literary critic; lecturer
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Through his stimulating "Manner of Speaking" articles in the *Saturday Review*, his frequent appearances on the lecture-hall circuit, and an occasional foray into educational television, John Ciardi has contributed to the advancement of the cause of poetry in the United States. He has written some twenty-five volumes of poetry, both for children and adults, and his translation of portions of Dante's *Divine Comedy* has been well received by critics and scholars. A former faculty member of the English departments of Harvard and Rutgers universities, Ciardi left the academic scene in 1961 to devote full time to his literary activities. He became director of the Bread Loaf Writers Conference in 1955 and has been poetry editor of the *Saturday Review* since 1956. Although in the preface to his collection of essays, *Dialogue with an Audience* (Lippincott, 1963), Ciardi acknowledges that "the attempt to popularize poetry too often succeeds only in prostituting it," he addresses himself in his writings primarily to that "body of general readers" habitually scorned by the avant garde, in the hope that "some among them can . . . be brought to a more than merely general interest in poetry."

John Anthony Ciardi was born in Boston on June 24, 1916, the only son of Carminantonio and Concetta (di Benedictis) Ciardi, an Italian immigrant couple, both natives of Avellino, who met several years after they had immigrated to the United States. They were married in Boston in 1906, and made their home in an apartment on the top floor of a tenement building in the city's North End, known to Bostonians as Little Italy. Ciardi has three older sisters, Ella Rubero, Cora Fennessey, and Edith Rosi. His father, an agent for the Metropolitan Life

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Insurance Company, was killed in an automobile accident in 1919.

Two years later, with the help of relatives and a small sum of insurance money, Ciardi's mother managed to have the finishing touches applied to a house in Medford, Massachusetts, that her husband had started to build for the family. Seven miles outside Boston, in what was then a comparatively rural area, the new home gave Ciardi and his sisters a chance to grow up in surroundings that were—at least at first—idyllic. "Our house was on the Mystic River, an ancient Indian fishing stream," Ciardi recalled in an autobiographical sketch in the *Wilson Library Bulletin* (February 1964). "We gardened for food in the beginning and kept chickens, and often I wandered the neighborhood selling vegetables from a cart."

With the influx of other immigrant families into the area, Medford became what Ciardi has described as "an Irish-Italian battleground." In his words, "a lot of lumps and black eyes and an occasional bent nose" were common among his acquaintances. His view that childhood and adolescence comprise the most violent times in life is reflected in some of his poems. It accounts for his distaste for the sort of anemic verse traditionally aimed at youngsters, which, he says, strikes him as having been "written by a sponge dipped in warm milk and sprinkled with sugar."

Ciardi attended Medford High School, where he took part in dramatics. He graduated in 1933 and then entered Bates College in Lewiston, Maine. In the middle of his sophomore year he returned to Medford and enrolled as a transfer student in the College of Liberal Arts at Tufts University. There he majored in English, worked on the staff of the campus literary magazine, *The Tuftonian*—which published a number of his unsigned poems—and continued to work in dramatics in his free time.

It was the poet John Holmes—his favorite teacher at Tufts—who convinced Ciardi that the writing of verse was something to be taken seriously. Following his graduation with a B.A. degree, *magna cum laude*, in 1938, Ciardi won a tuition scholarship to the University of Michigan. To help meet his expenses, he worked part-time as a busboy in the student co-operative. Later he became an assistant in the English department, with the responsibility of grading test papers. He obtained his M.A. degree in 1939, and in the same year received the Avery Hopwood Award for poetry.

Homeward to America, Ciardi's first book of poems, was published by Henry Holt & Co. in 1940. Reviewing it in the New York *Herald Tribune* (May 26, 1940), Ruth Lechlitner praised his avoidance of false heroics and commented favorably on "his ability to get beneath the surface, to find purpose and meaning under 'the scattering fact of incident.'" In the view of E. L. Walton, writing in the New York *Times* (February 24, 1940), Ciardi, in seeking out the significance of America to his own generation, had provided "a clear and condensed exposition of youth's sensibility to the modern scene."

Encouraged by his initial success, Ciardi hoped to concentrate on writing to the exclusion of any other occupation. He found, however, that slim volumes of poetry are poor sellers, and, faced with the necessity of making a living, he accepted a bid from Kansas City University in 1940 to join its faculty as an instructor in English. In 1942 he enlisted in the United States Army Air Corps and qualified for the cadet training program, but failed to complete it. Later he served as a gunner aboard a B-29 in the aerial offensive against Japan. Before his discharge in October 1945, Ciardi attained the rank of technical sergeant and was decorated with the Air Medal and Oak Leaf Cluster.

Ciardi returned to his teaching position at Kansas City University for one semester, leaving in 1946 to become Briggs-Copeland Instructor in English at Harvard University. During the summer of 1947 he began his lengthy association with Middlebury College's annual Bread Loaf Writers Conference, and for the next eight years he served as its staff lecturer on poetry.

Ciardi's second book of poems, *Other Skies* (Little, 1947), was described in Virginia Kirkus' *Bulletin* (September 15, 1947) as "one of the most adult, virile, and complete collections of verse the war has produced." William Meredith, in the May 1948 issue of *Poetry*, endorsed the new trail Ciardi's talent was blazing "into the tough, complicated, unlyrical experiences of the adult consciousness."

Ciardi was appointed Briggs-Copeland Assistant Professor at Harvard in 1948. In the following year he concurrently became an editor with Twayne Publishers. His third volume of poems, *Live Another Day* (Twayne, 1949), features a foreword on the nature of poetry and the attitudes of the poet and the reader. Writing in the New York *Times* (October 23, 1949), Maurice Irvine called the essay one of the best he had ever read on the subject. The poems presented, in the view of Irvine, "a great deal of experience keenly felt, sharply observed, and presented with wit." Ciardi edited, and wrote the introduction to, the anthology *Mid-Century American Poets* (Twayne, 1950), which sustains its popularity with teachers and students of English.

On leave from Harvard during 1950-51, Ciardi went to Austria to lecture at the Salzburg Seminar in

American Studies and then spent some time in Rome to continue work on a translation of Dante's *Divine Comedy* that he had begun earlier. His fourth book of poems, *From Time to Time* (Twayne, 1951), evoked praise from Milton Crane, who wrote in the New York *Times* (May 25, 1952): "One is always aware of the particularity and immediacy of the experiences that inspired these poems. . . . The sense of excitement that is communicated stems from the naturalness and effortlessness with which Mr. Ciardi's imagination moves from these experiences to large and complex artistic statements."

A grant in 1952 from the Fund for the Advancement of Education enabled Ciardi to undertake a study of the methods of teaching poetry in conjunction with other arts. In 1953 he left Harvard to accept an appointment as lecturer in creative writing and associate professor of English at Rutgers University. His eagerly awaited translation of Dante's *Inferno*, the first section of the *Divine Comedy*, was published by the Rutgers University Press in 1954. Although rhymed, Ciardi's version did not adhere to Dante's original *terza rima* scheme but tried to capture the "total feeling" of the *Inferno*. In a review for the New York *Times* (July 4, 1954), Dudley Fitts noted that "here is . . . Dante for the first time translated into virile, tense American verse," and called the translation "a work of enormous erudition . . . ; a shining event in a bad age."

On August 30, 1955 Dr. Samuel A. Stratton, then the president of Vermont's Middlebury College, announced the appointment of Ciardi as director of the Bread Loaf Writers Conference—a position he still holds. In the following year, Ciardi succeeded Amy Loveman as poetry editor of the *Saturday Review*. Soon afterward he touched off what Norman Cousins described as "the biggest storm of reader protest" in the history of the publication, as a result of his scathing comments, in early 1957, on Anne Morrow Lindbergh's book of verse *The Unicorn* (Pantheon, 1956). Replying in the *Saturday Review* (February 16, 1957) to those who had been outraged by his criticism, Ciardi defended his stand by insisting that "the reader deserves an honest opinion." He noted that it becomes "the reviewer's duty to damn," especially when—as in the case of Mrs. Lindbergh's book—he is "not willing to concede that personal distinction can compensate for slovenly performance."

Ciardi's fifth volume of verse, *As If; Poems New and Selected* (Rutgers Univ. Press, 1955), was appraised by I. L. Salomon in the *Saturday Review* (January 20, 1956) as "by far his best." His book *I Marry You; A Sheaf of Love Poems* (Rutgers Univ. Press, 1958), is, according to G. D. McDonald in *Library Journal* (October 15, 1958) "a sort of a diary . . . of a happy marriage." Kenneth Rexroth, writing in the New York *Times* (August 3, 1958), found the poems to be "clear, intimate and living." Ciardi's volume *How Does a Poem Mean?* (Houghton, 1959) became a standard text for high school and college courses in poetry. His next collection of verse, *39 Poems* (Rutgers Univ. Press, 1959), was commended by Josephine Jacobsen in *Poetry* (July 1960) for its blend of "passion and intelligence," and its "brilliantly assimilated technique." With his book *The Reason for the Pelican* (Lippincott, 1959) Ciardi entered a new field, that of verse for children. Charlotte Jackson in the *Atlantic Monthly* (December 1959) categorized it as "a worthy shelf companion for Lewis Carroll and W. S. Gilbert." It was followed by another children's book, *Scrappy the Pup* (Lippincott, 1960).

Ciardi resigned his professorship at Rutgers in 1961, to devote more time to writing and to the *Saturday Review*, and to satisfy the increasing demand for his services as a lecturer. By that time, Ciardi had become somewhat disillusioned with the academic world. In the *Saturday Review* (March 24, 1962) he commented on his "discovery that the college at which I dreamed of teaching does not, to my knowledge, exist." He attributed his disillusionment largely to the "administrative blight that has marked the face of all American colleges, a blight whose simple disaster is the fact that college policy has passed almost entirely from the hands of the faculty into those of the administration." Furthermore, Ciardi has observed, as quoted by Lawrence Laurent in the Washington *Post and Times Herald* (July 5, 1962): "Today's student wants to be a master sergeant with a pension plan. If a student doesn't want to go for broke in a spiritual gamble, I don't want to waste my time with him."

In March 1961 Ciardi was scheduled to present a lecture before the Alabama Education Association, but his appearance was cancelled, reportedly as a result of pressure applied by a Birmingham chapter of the White Citizens Council, which objected to his article in the *Saturday Review* entitled "Jim Crow Is Treason." During 1961-62 Ciardi served as host of *Accent*, a weekly educational television show presented on CBS-TV that featured programs of cultural interest, including a presentation of poetry written and recited by children, a series of historical dramas for young people, and programs on the Shakespeare festival at Stratford, Connecticut and the music festival at Aspen, Colorado. Lawrence Laurent, commenting on the *Accent* series in the Washington *Post and Times Herald* (July 5, 1962), characterized Ciardi as "a sort of cultural head waiter, an attractive man with a mellow bass voice and the ability to project his interest in a subject."

In 1962 Ciardi recorded for the Pathways of Sounds label some of the nonsense verses from *I Met a Man* (Houghton, 1961), the third of his books for young readers. His other books of children's verse and prose include *The Man Who Sang the Sillies* (Lippincott, 1961), *You Read to Me, I'll Read to You* (Lippincott, 1962), *The Wish Tree* (Collier, 1962), *John J. Plenty and Fiddler Dan* (Lippincott, 1963), *You Know Who* (Lippincott, 1964), *The King Who Saved Himself From Being Saved* (Lippincott, 1965), and *The Monster Den* (Lippincott, 1966), which he wrote for his own children. His collections of adult poetry of recent years are *In the Stoneworks* (Rutgers Univ. Press, 1961), *In Fact* (Lippincott, 1962), *Person to Person* (Rutgers Univ. Press, 1964), and *This Strangest Everything* (Rutgers Univ. Press, 1966). He collaborated with James M. Reid and Laurence Perrine on the school textbook *Poetry, A Closer Look* (Harcourt, 1963), which uses the technique of programmed instruction. A series of Ciardi's essays from the *Saturday Review* and other publications were brought together in the volume *Dialogue With an Audience* (Lippincott, 1963). Ciardi's translation of the second part of the *Divine Comedy*, the *Purgatorio*, was published as a paperback original by the New American Library in 1961. In 1967 he was reportedly still working on his translation of the third and concluding section of Dante's *Divine Comedy*, the *Paradiso*.

Ciardi is a member of Phi Beta Kappa and the National Institute of Arts and Letters and a Fellow of the American Academy of Arts and Sciences. His honorary degrees include a Litt. D. from Tufts University (1960); a D. Hum. from Wayne University (1963); an LL. D. from Ursinus College (1964); and an L.H.D. from Kalamazoo College (1964). He won the Blumenthal Prize in 1944, the Eunice Tietjens Award in 1945, the Levinson Prize in 1947, the Harriet Monroe Memorial Award in 1955, and the Prix de Rome in 1956. He is a past president of the National College English Association. In March 1965 a profile of Ciardi was presented on the National Educational Television series *The Creative Person*.

John Ciardi was married on July 28, 1946 to Myra Judith Hostetter, a former journalist and instructor of journalism. They have a daughter, Myra Judith, and two sons, John Lyle Pritchett and Benn Anthony. Ciardi is six feet tall, weighs 220 pounds, and has brown eyes and graying black hair. He lists "bad golf" and "bad gardening" as his recreational activities, and he likes to spend as much time as possible with his family. In the 1964 *Wilson Library Bulletin* sketch he wrote: "I used to have character and purpose and even civic responsibility, but my electric tools are rusting away in the cellar, my golf clubs haven't been used in ten years, the chess set must have grown into the woodwork of the cabinet by now, and I am unknown to the PTA, and grateful for it." Politically, Ciardi classifies himself as a "reluctant Democrat."

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CLARK, (WILLIAM) RAMSEY

Dec. 18, 1927- United States government official
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On March 10, 1967 Ramsey Clark became the sixty-sixth Attorney General of the United States, succeeding Nicholas deB. Katzenbach. Administering the oath of office was his father, Associate Justice Tom C. Clark of the United States Supreme Court, who served as Attorney General during the administration of President Harry S. Truman. It marked the first time in American history that a son followed in his father's footsteps as Attorney General. Ramsey Clark, who began his career in the private practice of law in 1951, joined the staff of the Department of Justice in 1961 as one of President John F. Kennedy's original New Frontiersmen. He served as assistant attorney general in charge of the Lands Division until 1965, when he became deputy attorney general. In those sub-Cabinet posts Clark gained a reputation as an excellent administrator and as a champion of civil rights, and he has been praised by associates for his highmindedness, intelligence, and authentic liberalism.

Of Scotch-Irish and pioneer Texas stock, William Ramsey Clark has for his heritage Populism, Presbyterianism, and Democratic politics. He was born in Dallas, Texas on December 18, 1927, the son of Tom C. and Mary Jane (Ramsey) Clark. He has a sister, Mildred, now Mrs. Thomas R. Gronlund; his brother, Thomas Campbell Clark Jr., is no longer living. His father, who practised law in Dallas before he entered government service, was United States Attorney General from 1945 to 1949 and an Associate Justice of the United States Supreme Court from 1949 to 1967. Both sides of Ramsey Clark's family included illustrious jurists. An eighteenth-century ancestor served as the British solicitor in Ireland before settling in America. His paternal grandfather, William H. Clark, was a noted Dallas trial lawyer and a president of the Texas Bar Association; his maternal grandfather, W. F. Ramsey, was a Texas Supreme Court justice.

Ramsey Clark spent his early years in Dallas and Los Angeles. When his father's career took him to Washington, D.C. he attended Woodrow Wilson High School there, graduating from summer school in 1945. Writing in the New York *Times Magazine* (April 2, 1967), Fred P. Graham described Clark as he appeared during his last year of high school—"a seventeen-year-old string bean, . . . quiet, jug-eared, country-talking and slow-moving . . . . a shy, deliberate youngster, . . . who had never been elected to anything, and who shunned sports and read books." After finishing high school, Clark enlisted in the United States Marine Corps. He served on Parris Island and at Quantico Marine Corps base and later went on courier missions to a number of European capitals, including Moscow. He was discharged with the rank of corporal in 1946.

During the next four years, under an accelerated program that involved taking double loads of courses, Clark completed his formal education. At the University of Texas, where he belonged to his father's fraternity—Delta Tau Delta—he was known as a serious, diligent, and well-read student, interested in liberal issues. After obtaining his B.A. degree there in June 1949, he attended the University of Chicago, which conferred both an M.A. degree in American history and a J.D. degree on him in December 1950.

Admitted to the Texas bar in 1951, Clark joined the Dallas law firm of Clark, Coon, Holt & Fisher (later Clark, Reed & Clark; now Clark, West, Keller, Clark & Ginsberg) as an associate, eventually becoming a partner. He was admitted to the bar of the

United States Supreme Court in 1956. The firm, originally founded by his grandfather William H. Clark, specialized in corporate law and frequently represented clients in the federal courts. During his ten years in law practice, Clark gained experience in trial and appellate work, occasionally defending clients in minor criminal cases. In the entire period he lost only one jury case. To avoid confrontation with his father, who had become Associate Justice of the Supreme Court in 1949, Clark refrained from all high court litigation, except for a 1957 case involving a chain of food stores, in which Justice Clark abstained.

Meanwhile, Ramsey Clark had also followed his father—a longtime family friend of Lyndon B. Johnson—into Democratic politics. In the 1956 Presidential campaign he supported Adlai E. Stevenson, and in 1960 he campaigned in behalf of the Kennedy-Johnson ticket. On February 16, 1961 President John F. Kennedy appointed Clark as assistant attorney general in charge of the Lands Division in the United States Department of Justice. The Lands Division, one of the eight divisions in the department, is charged with the supervision of all litigation concerning federal lands, natural resources, water and airspace; the acquisition of new property by the federal government; and the protection of certain Indian rights, properties, and claims.

As assistant attorney general in charge of lands, a post in which he served from 1961 to 1965, Clark won the esteem of Attorney General Robert F. Kennedy, to whom he was directly responsible. During his time with the Lands Division, Clark introduced economy measures that saved the division more than 10 percent of its budget, and he obtained a 10 percent reduction in personnel. He also managed to reduce the vast backlog of pending cases by about one half, despite a steadily increasing work load. Clark also established a new system for keeping records within the division, and he inaugurated a Committee on Continuing Legal Education, which sponsored lectures and seminars. Under his administration, the division published a new monthly *Lands Division Journal,* as well as a *Procedural Guide for Acquisition of Real Property by Governmental Agencies* (1965).

Concurrently with his work in the Lands Division, Clark undertook several other assignments for the Justice Department, notably in civil rights. In 1962, following riots on the campus of the University of Mississippi, he headed federal civilian forces there, and in 1963 he served in Birmingham during a period of racial unrest. That year he visited various parts of the South, consulting with school officials and helping them to work out desegregation problems. Clark is also credited with having helped to formulate the 1964 Civil Rights Act.

On February 13, 1965, after completing a special assignment at the White House, Clark was sworn in as deputy attorney general. He had been recommended for the post by Nicholas deB. Katzenbach, who became Attorney General in the same ceremony. As deputy attorney general, Clark assisted in the over-all supervision and management of the Justice Department, helped to formulate policy, coordinated the divisions and units of the department, and directed the work of United States attorneys and marshals throughout the country. He was official liaison between Congress and the Justice Department, often testifying at Congressional committee hearings and helping to draft legislation, such as the Voting Rights Act of 1965. During the Selma-to-Montgomery civil rights march, led by the Rev. Martin Luther King Jr. in the spring of 1965, Clark served as chief officer of the federal force that had been sent to the area. In the summer of that year, after riots flared in the Watts section of Los Angeles, Clark went there as chairman of a special federal task force, to study means of expediting federal community aid programs and to seek solutions to the causes of the riots.

RAMSEY CLARK

On October 3, 1966, when Katzenbach left the Justice Department to become Undersecretary of State, Clark became acting Attorney General. On February 28, 1967, after Clark had served in the post for 148 days and had proved himself qualified, President Johnson announced his appoinment to the office of Attorney General. Justice Tom C. Clark, expressing pride in his son's appointment, disclosed two hours after the announcement that he would retire from the bench no later than June 1967. Neither law nor precedent compelled Clark to resign, but he did so to avoid imputation of conflict of interest. A meeting of the two in the court was, however, believed to be unlikely, since most Justice Department cases that reach the Supreme Court are handled by the Solicitor General rather than by the Attorney General. Ramsey Clark was sworn in as Attorney General on March 10, 1967, with Justice Tom C. Clark administering the oath of office.

As Attorney General and head of the Justice Department, Clark became the nation's chief law officer, representing the United States government in all legal matters. The Attorney General also gives advice and opinions to the President and Cabinet members and assumes responsibility for the enforcement of all federal laws and the operation of federal penal institutions. During his first few months as Attorney General, Clark established a reputation for energetic action. Ramsey Clark's position, unlike that of his conservative father, has been consistently liberal. Convinced that the Justice Department should play a more active role in civil rights, Clark, a few days after taking office, initiated the first suit to force a school district—that of Dale County, Alabama—to comply with desegregation promises made to retain federal school aid.

On the subjects of crime, law enforcement, and the administration of justice Clark has made a number of far-reaching recommendations in his speeches and in testimony before Congressional committees. He favors legislation that would make it more difficult to obtain firearms, and he has championed an administration-sponsored bill that would regulate the importation, interstate shipment, and sale of guns. In the war against crime, Clark favors greater federal financial support and guidance for local law enforcement agencies, higher standards in the selection of personnel, improved methods of training, and greater use of modern techniques and scientific equipment.

Because of his concern with the constitutional rights of the criminally suspect, Clark opposes wiretapping and bugging by police, and he is convinced that people have "greater confidence in themselves and in their law enforcement" when such methods are not used. In July 1967 Clark issued sweeping new regulations forbidding the use of wiretapping and of virtually all eavesdropping by federal agents except in cases involving the national security. The new limitations exceeded those issued by President Johnson in 1965.

Clark has called for a far-reaching program of federal grants to states and communities for youth rehabilitation programs, pointing out that the existing juvenile court system lacks adequate numbers of psychologists, psychiatrists, probation officers, and case workers. Clark opposes "blue ribbon" juries and disputes the view, held by some members of Congress, that only superior segments of society should be selected for jury duty. Pointing out that, according to the Constitution, juries should reflect a cross-section of the community, he has called for inclusion of "all of our people in the judicial process."

Clark has supported the Supreme Court's recent rulings on confessions and interrogation, notably the *Miranda vs. Arizona* verdict of 1966, which requires suspects to be informed of their right to remain silent and their right to counsel. (His father had dissented from the verdict in the Supreme Court.) Clark has pointed out that the liberal court decisions have not hindered effective law enforcement, and that the rate of confessions has not diminished since the Miranda decision. Convinced that court decisions do not cause crime, Clark views attacks on the Supreme Court's decisions as a peril to civil liberties. As for capital punishment, Clark feels that it is "incompatible with our best knowledge and experience in the control of criminal conduct and criminal rehabilitation."

In the aftermath of the riots that erupted in the Negro ghettoes of Newark, Detroit, and other American cities in July 1967, Clark defended the restrained role of the Johnson administration in the crisis. Testifying before the constitutional rights subcommittee of the Senate Judiciary Committee on August 1, 1967, Clark conceded that the civil rights movement had suffered a setback as a result of the rioting but asserted that the passage of pending civil rights legislation was more urgent than ever.

Clark served as a director of the American Judicative Society in 1963 and as president of the Federal Bar Association in 1964-65. He belongs to the Dallas Bar Association, the American Bar Association, and the Southwestern Legal Foundation. Loyola University awarded him an honorary LL.D. degree in May 1967. Commenting on his possible future role in politics, Clark said, when appointed Attorney General: "My judgment is that the Department of Justice is not a good place to have high political activity."

On April 16, 1949 Ramsey Clark married Georgia Welch of Corpus Christi, Texas, whom he met when they were students at the University of Texas. They have a daughter, Ronda Kathleen, a student at the Institute of Logopedics at Wichita, Kansas, and a son, Tom C. Clark, who attends Glasgow Junior High School in Falls Church, Virginia. The family lives in a three-bedroom house on the shores of Lake Barcroft in Falls Church. Clark stands six feet three inches tall, weighs 185 pounds, and has brown hair and brown eyes. He speaks with a Dallas accent and writes his own speeches, often quoting from such august authorities as Hamilton, Franklin, Gladstone, or Thoreau. Helen Dudar, writing in the New York *Post* (March 4, 1967), described his easygoing manner as "Texas informal."

Unassuming and unpretentious, Clark shuns the status-symbol chauffeur-driven limousine available to Cabinet members, preferring to drive his own 1949 automobile, and he insists on flying tourist class on official trips. He usually rises at 6:30 A.M. and seldom leaves his office before 8:00 P.M. Clark tries to avoid elaborate social affairs; partly because he likes to dress informally. His recreations include reading and listening to Beethoven and Sibelius. On Saturday evenings Clark usually dines with his parents; on Sundays he goes sailing or canoeing with his family. According to Fred P. Graham, writing in the New York *Times Magazine* (April 2, 1967), Clark is a "nice guy, . . . gangling and deliberate, and still a little shy." Clayton Fritchey wrote in *Newsday* (April 10, 1967): "Clark seems almost too good to be true. There must be something wrong with him, but so far the Washington correspondents haven't discovered what it is. Since his recent appointment, the Attorney General, in both word and deed, has shown a serene straightforwardness that promises much for the future." Fritchey also remarked, "It is doubtful that any member of the Johnson administration has more on his mind or, for that matter, more on the ball."

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COHEN, MANUEL F(REDERICK)

Oct. 9, 1912- United States government official; lawyer
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With the release in late 1966 of its long-awaited report on mutual investment funds, the Securities and Exchange Commission took another step in what has appeared since 1961 to be an increasing tradition of activism on the part of the government's financial watchdog. The SEC's recent projects, some of them controversial, stem in large measure from the outlook and planning of Manuel F. Cohen, who succeeded William L. Cary as chairman of the commission in 1964. Cohen, a brilliant professional, has been working for the SEC for a quarter of a century, beginning in 1942 as a junior attorney. Present SEC objectives include reducing the "information gap" between the large and small investors and achieving a balance of "co-operative regulation" between the investment community and the agency itself.

Manuel Frederick Cohen was born on October 9, 1912 in Brooklyn, New York, the son of Edward Cohen, a candy store owner, and Lena (Kartzmar) Cohen, both emigrants from Eastern Europe. The couple also had a daughter, now Mrs. Estelle C. Jaffe. Cohen attended P.S. 83 and Alexander Hamilton High School, both in Brooklyn. A diligent student, he was elected to high school Arista. In 1929 he entered Brooklyn College of the College of the City of New York, and during his years there he held many part-time and summer jobs, including those of waiter, laborer in a sawdust plant, and shoe salesman in New York department stores. On campus he was prominent both scholastically and extrascholastically, becoming the winner of the Adam Smith Medal in economics, his major subject, and chancellor of the Inter-Fraternity Council.

After taking his B.S. degree in social science in 1933, Cohen studied law in the evening at the Brooklyn School of Law of St. Lawrence University, where he was elected to the Philonomic Council. In 1933-34 he worked as a research associate for the Twentieth Century Fund, then engaged in a major study of the securities industry. It was this job that first stimulated his interest in the Securities and Exchange Commission, created under the authority of the Securities Exchange Act of 1934 for the purpose of protecting the interests of the public and investors against malpractice in the securities and financial markets. When he had obtained his LL.B. degree *cum laude* in 1936, Cohen applied for employment with the SEC, which, he recalls, did not then give him much attention. After being admitted to the New York bar in 1937, he entered private law practice in New York, where during the next five years he was principally engaged in corporate and real estate law.

MANUEL F. COHEN

In 1942 Cohen once again applied to the SEC and this time was hired as a junior attorney at a salary of $2,000 a year. Under the 1934 act, the SEC was empowered to administer federal securities regulation. All securities exchanges were required to register with the commission, as were all brokers and dealers. The commission was granted rule-making power with respect to a variety of practices such as short selling, floor trading, and excessive trading, as well as the power of generally investigating and penalizing fraud.

Rising gradually through the ranks, Cohen was named special counsel of the division of corporation finance in 1951 and chief counsel of that department in 1952. The main function of the division of corporation finance is the inspection of registration statements for public offering of stocks and bonds to make sure that they disclose all requisite information. He remained with the division until 1959.

Meanwhile, Cohen had been awarded the Rockefeller Public Service Award in 1956 by the trustees of Princeton University. The provisions of the award made it possible for him to spend a year in Europe. He established a temporary home in Switzerland for his family, but spent most of his time in the principal financial centers of Western Europe, where he studied the capital markets, the processes of capital formation, and the operations of government and other controls in the securities markets.

After his return to the United States, Cohen was named adviser to the SEC in 1959, a post created especially for him so that the commissioners would have the benefit of his observations on the whole broad range of the commission's policies and procedures. He held that position for one year. Then he served as director of the division of corporation finance of the SEC from July 1960 until September 1961, when he was appointed by President John F. Kennedy as one of the five members of the SEC. His nomination was speedily confirmed after several Senators expressed satisfaction at the appointment of a career man to help in the administration of one of the most complex of Washington's regulatory agencies. Cohen was quoted in the New York *Post* as remarking after his appointment, "Mine was really a promotion for the staff, I was just the conduit." Also in 1961 Cohen was named by President Kennedy to membership in the Council of the Administrative Conference of the United States, a group established by the President to assist the various branches of government in improving existing administrative procedure.

By this time Cohen enjoyed an international reputation as an expert on the intricacies of the securities market. In March 1961 the British government called upon him to testify before the Jenkins Committee (Royal Commission) of the Board of Trade of the United Kingdom on the reform of company law. Further evidence of his stature came in 1962, when he testified before a special committee appointed by the government of Israel on the reform of securities laws.

As a member of the SEC, Cohen was filling out the term of Edward N. Gadsby, retired, which was due to expire in June 1963. In April of that year President Kennedy designated Cohen to continue as a SEC commissioner for a term to run until 1968. But upon the retirement of chairman William L. Cary in mid-1964, President Lyndon B. Johnson named Cohen to the SEC chairmanship. Cohen's appointment was viewed by analysts at the time as a mandate for the continuation of Cary's activism. Under Cary's leadership, the commission had realized the most energetic period since its inception, not only emphasizing the enforcement of the securities laws but also pressing for reforms of practices in the industry and on the stock exchanges. One of the concrete results of Cary's administration was the *Special Study of the Securities Markets*—a comprehensive review of the laws and practices of the securities business with 172 specific recommendations for reform. It was this 1963 study that served as a guideline for both Cary and Cohen. When he became chairman Cohen was quick to commit himself publicly to its ideas. In terms of immediate effect, the report provided the source of inspiration for the 1964 Securities Acts Amendments, which was signed into law by President Johnson on August 20, the day Cohen took office. Among other measures, the amendments provided for an extension of periodic reporting as well as proxy and insider trading rules to some 2,900 companies whose securities were traded in the over-the-counter markets. They also tightened Securities and Exchange Commission, as well as industry, control over brokers and dealers.

Despite its implications of a hard regulatory line, Cohen's appointment was applauded by the presidents of the New York and American stock exchanges. G. Keith Funston, president of the New York Stock Exchange, remarked that "it is heartening that the President has selected someone who has had long experience with the problems of the securities industry. . . . I hold [Cohen] in very high regard." Edwin C. Etherington, then president of the American Stock Exchange, was equally warm in his response to the announcement: "[Cohen] brings knowledge, perspective and a progressive attitude to this position."

Chairman Cohen gave early evidence of the character of his approach when he announced in September 1964 a new SEC regulation designed to ensure that stock market specialists fulfill their responsibility to help control stock price fluctuations. In other words, it committed the specialist to placing the interests of the investing public over his own. Cohen also reiterated his emphasis on "co-operative regulation"—a close working relationship between the SEC and the industry in regulation and in correction of deficiencies. In January 1965 Cohen was forced by a heart attack into a four-month convalescence, during which the chairmanship was assumed by Byron D. Woodside, a Republican member of the commission.

Late in 1965 Cohen announced that the SEC would require that brokers, dealers, and investment advisers in the securities industry furnish detailed financial information about their activities. He considered it to be "the longest step yet taken by the commission toward achieving full knowledge of the securities industry." The reaction to his proposal was violently negative among people who felt that the information gathered would ultimately lead to SEC regulation of commission rates and price-fixing. At the same time, Cohen called attention to his agreement with officials of the New York Stock Exchange with regard to the exchange's exemption from antitrust litigation. Regulation, he argued, should derive from the SEC and the industry itself. According to Eileen Shanahan of the New York *Times* (January 17, 1966), the year 1965 was relatively quiet for the SEC, with few tangible accomplishments. "Much was going on beneath the surface, however," she noted, "—studies and discussions and negotiations that should come to fruition in 1966."

As the controversy over fuller financial disclosure on the part of companies continued into 1966, Cohen tried to reassure the industry that he did not wish to subject it to strict regulation, but at the same time firmly maintained his commitment to disclosure. During June of that year Cohen testified before a Senate subcommittee in favor of a bill that would give the SEC authority to regulate interstate sales of lots in unimproved subdivisions. The bill was an attempt to control unscrupulous developers who sell worthless desert or underwater land as "paradise lots," and called for the submission of a full description of the land to prospective buyers. In July Cohen ordered the SEC's accounting department and legal staff to work out a practical method of requiring corporations to report sales and earnings division by division. His intention was to make companies with a multiplicity of product lines more accessible to investor analysis. Results were not expected until about 1968.

Thanks in large part to Cohen's efforts, in the fall of 1966 the New York Stock Exchange conditionally accepted a major modification in its rules in order to allow well-capitalized securities firms that are not members of the New York Exchange to do business regularly with member firms in stocks that are listed on the exchange. Probably the most significant event of the year for Cohen and the SEC was the December 1966 publication of the long-overdue (begun in 1958), voluminous (400 pages) report on mutual funds, which was sent to Congress on December 2. The report made a number of radical proposals, including a reduction in the charges that investors now pay and the regulation of the size of fees that funds pay to their underwriters and to companies that advise them on investments. The SEC demanded the abolition of the "front-end-load" contractual plan, by which investors sign up to buy in small installments over a period of years, and fully 50 percent of the first year's payment goes for commissions. Buyers therefore suffer losses if they pull out before the end of the fifth year, as one-sixth do. Another SEC suggestion would ban new funds set up solely for the purpose of investing in the shares of other funds.

The proposals embodied in the report were perhaps the most controversial made by the SEC since Cohen had become chairman. Cornelius Roach, speaking for an association of front-end underwriters, charged that the report was a compendium of "unwarranted assumptions and improperly drawn conclusions." Cohen, however, was confident that his suggestions would meet with Congressional approval.

Since 1958 Cohen has lectured periodically at the George Washington University Law School in Washington. He belongs to the American Bar Association, the Federal Bar Association, the American Society of International Law, the American Academy of Political and Social Science, the National Lawyers Club, and the American Law Institute. He contributes to professional journals and often addresses such organizations as the Investment Bankers Association of America, the American Management Association, the American Institute of Certified Public Accountants, the North American Securities Administrators, and the American Society of Corporate Secretaries. His clubs are the Woodmont Country and the Cosmos.

Cohen's honors include the Career Service Award of the National Civil Service League (1961) and the Distinguished Service Award of the SEC (1965). He received both the Distinguished Alumnus Medal of Brooklyn College (1962) and the Distinguished Alumni Award of the Alumni Association of Brooklyn College (1965). Brooklyn Law School awarded him an honorary LL.D. degree (1962) and the George Washington University Law School chapter of the Order of the Coif made him an honorary initiate (1965). He also holds the Brotherhood Award of the National Conference of Christians and Jews (1965).

On April 20, 1940 Manuel F. Cohen married Pauline Grossman, a secondary school teacher of Latin who has continued to teach. The couple has two children: Susan, now the wife of the Detroit lawyer Paul D. Borman, and Jonathan, a student. Cohen is a Democrat but has never been politically active. He is a member of Temple Sinai, a reformed Jewish congregation.

Of average build, Cohen is five feet eight and a half inches tall and weighs 134 pounds. He has brown eyes, a fringe of black hair, and what has been described as "rugged features." According to a former SEC colleague, as quoted in the New York *Post* (November 27, 1964), "He has a reputation for being tough, which means he adheres to the letter and spirit of the law. You can't get by him with some concocted story. . . . The financial community regards him as an eminently fair fellow." His recreations are music and golf, and during much of his spare time he reads financial publications, some of them in French.

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CONGDON, WILLIAM (GROSVENOR)

Apr. 15, 1912- Painter
Address: b. c/o Betty Parsons Gallery, 24 W. 57th St., New York 10019; h. Via Ancaiani 20, Assisi, Perugia, Italy

Jacques Maritain, the French neo-Thomist philosopher, has divided religious painting into three ascending degrees: sacred, consisting usually of works commissioned to adorn public religious buildings; religious, consisting of works with religious themes but not intended for public use; and contemplative, the highest form of religious painting, which is charged with "God-related significance" but is not necessarily infused with religious themes. Maritain accords the American artist William Congdon the distinction of calling him a contemplative painter. Although Congdon was not converted to Roman Catholicism until 1959, he now feels that his work as an established abstract expressionist had been drawing him in that direction all along. "The non-objective, so-called abstract movement of today is art's first and total revolution to restore man to his interior life," Congdon wrote in his impassioned account of his conversion, *In My Disc of Gold; Itinerary to Christ* (Reynal, 1962).

William Grosvenor Congdon was born in Providence, Rhode Island on April 15, 1912 to Gilbert Maurice Congdon and Caroline Rose (Grosvenor) Congdon. Both sides of his family are descended from English settlers who came to Massachusetts in 1620. His father was president of Congdon and Carpenter, iron and steel mongers, and he and his four brothers grew up in an affluent household that was devoted to their spiritual, moral, and physical welfare. His parents, members of the Protestant Episcopal church, were community leaders, and his mother busied herself with charitable work. Congdon grew up in the fashionable New England society once so faithfully chronicled by J. P. Marquand. From 1924 to 1930 he attended St. Mark's School in Southborough, Massachusetts and then entered Yale University, where he majored in English and obtained his B.A. degree in 1934. He began to develop his own artistic gifts while still at Yale and studied painting with Henry Hensche at his studio in Provincetown, Massachusetts during the summers of 1934, 1935, and 1936. He has said that it was the industrial environment of his family and his com-

WILLIAM CONGDON

munity that served as an impulse to create his own freedom.

It was sculpture, however, that most attracted Congdon's attention, and he spent the year of 1935 at the Pennsylvania Academy of Fine Arts in Philadelphia, studying its techniques. That same year he took part in the Pennsylvania Academy of Fine Arts annual exhibition. From 1936 to 1939 he studied under the sculptor George Demetrious at Boston and Folly Cove, Massachusetts. Although he was disappointed in his son's lack of interest in entering the family business, his father supported William Congdon's efforts to estabish himself as a serious artist. In 1940, with the encouragement of a friend, the painter Thomas Blagden, Congdon opened his own studio in Lakeville, Connecticut, where he specialized in modeling and bronze casting. He was well on his way to becoming a fashionable sculptor when the United States entered World War II.

Volunteering for ambulance duty with the American Field Service, Congdon was attached to the British Eighth Army in Egypt, North Africa, Italy, and Germany from 1942 to 1945. After the Battle of Cassino in March 1944 he was decorated by the Polish Corps led by General Wladyslaw Anders, and when the war ended he undertook rehabilitation work with the American Friends Service Committee in Italy, helping to rebuild the devastated villages in the Sangro Valley during 1946 and 1947. According to a firsthand account of that experience that Congdon wrote for the *Atlantic Monthly* (May 1948), Congdon not only distributed UNRRA rations and administered reconstruction funds, but also encouraged local residents to demand their rights. He also recommended to the relief authorities that Americans be put in charge of the reconstruction efforts until a local bureaucracy with a sincere interest in the welfare of the villagers could be organized.

Congdon's wartime and postwar experiences made it impossible for him to return to his former round of gracious living, and when he returned to the United States in 1948, he took a cold-water flat on the Bowery in New York City. There he began to create his abstract expressionist paintings, using a technique involving thick layers of paint applied with a spatula and etched with a knife containing a nail point. He exhibited in group shows at the Rhode Island Museum in 1948 and 1949, where he received the annual prize two years in a row, and he held his first one-man show in 1949 at the Betty Parsons Gallery in New York, where he has continued to be shown. Writing of the exhibit in *Art News* (May 1949) Elaine de Kooning called his oil and water colors of Venetian palaces, Roman piazzas, and New York skyscrapers "remarkably animated" and found that they revealed a "delicate and convincing sense of architectural styles." Every painting at that first one-man show was sold. A reviewer for *Art News* (April 1950) of Congdon's second one-man show at the Betty Parsons Gallery in 1950 observed that "some of the most arresting effects are achieved by seizing on a single feature of a scene and interpreting the whole in terms subservient to it." That year Congdon was represented in a special exhibit at the Metropolitan Museum of Art, called "Painters Under Thirty-five," by one of his most acclaimed paintings, *Black City*, an impression of New York as seen from a skyscraper at dusk, with criss-crossing lines that suggest the feverish illumination and enmeshing traffic arteries of the metropolis.

But for all of the glitter and gayety that he transferred to the canvas in *Black City*, Congdon became so dissatisfied with the spiritual climate of New York that he returned to Italy at the end of 1948, settling down in Venice. There, on the canal, he lived frugally, often waiting until the intruding light of late afternoon inspired him to paint in an explosion of energy. A talented writer as well as painter, Congdon has recalled his life in Venice and later in Greece and France in various issues (1950 to 1958) of *Botteghe Oscure*, the international magazine published in Rome. Within the next few years he became so successful that he was made the subject of a *Life* magazine article (April 1951). Such critics as Jane Gollin in *Art USA Now* (Viking, 1963) were impressed by the successful balance that Congdon, working in an impasto of warm colors, had struck between abstract and representational painting, and by the dazzling effects that he had achieved by applying gold leaf and silver to his canvases, enlivening them with lines scratched into their surfaces.

From 1954 until his conversion in Assisi, he traveled restlessly, in constant search of new sources of inspiration for his work in Spain, Portugal, Turkey, India, and the Far East. During 1955 and 1956 he lived for a while in France, followed by travels to Mexico, Greece, Egypt, the Sahara, and Guatemala. In the meantime he continued to exhibit at the Betty Parsons Gallery, holding one-man shows in 1952, 1953, 1954, 1956, and 1959. Of the 1954 show, in which Congdon exhibited paintings of Athens, Istanbul, Indian temples, French cathedrals, and Italian and Ceylonese landscapes, Fairfield Porter wrote in *Art News* (December 1954): "He is an expressionist of the pure sort, accurately rendering his feelings about what he has seen. He makes no distinction between drawing and painting; painting is drawing with paint. These paintings cannot be prepared, they have to come off at once or never, and if successful, it is the same way that a sketch may be successful."

Congdon's work escalated in demand, and he held one-man shows at the Institute of Contemporary Art in Boston (1951), the Margaret Brown Gallery, Boston (1951, 1956), the Duncan Phillips Gallery, Washington, D.C. (1952), Gallerie dell'Obelisco, Rome (1953, 1958), Providence Art Club (1953), Santa Barbara Museum (1954), U.C.L.A. Museum, Los Angeles (1954), Chicago Art Club (1954), Peggy Guggenheim Museum, Venice (1957), M.I.T., Cambridge (1958), and the Arthur Jeffress Gallery, London (1958). He participated in even more group shows, including those at the Pennsylvania Academy of Fine Arts (1951, 1952, 1953, 1956, 1958, 1960, 1961, 1963); the Whitney Museum (1950, 1951, 1953, 1955, 1956, 1958); the Wildenstein Gallery, New York, (1952); the Venice Bienale (1952, 1958); the University of Illinois (1952, 1953, 1955, 1957, 1959); the Chicago Art Institute (1952, 1954, 1957); the Metropolitan Museum of Art (1953); the Palace of the Legion of Honor, San Francisco (1952); the Museum of Modern Art, New York (1953); the Carnegie International, Pittsburgh (1952, 1958); the Corcoran Gallery (1952, 1953, 1955, 1959); and the Fogg Art Museum, Cambridge (1956).

Perhaps William Congdon's most articulate statement about his work appeared in the catalog of the 1954 University of Illinois Biennial of Contemporary American Art, where he noted of his painting *Taj Mahal No. 3:* "Any true painting is inner experience; the world becoming image. I retain more of the objective world in the process than do some painters and the transformation to image from object is easier to trace in my paintings. Many painters today seem to be more concerned with what experience has done to them than they are with the experience itself. In this age of rapid change and of assaults upon the spirit, many are painting their mutilations, their self-mutilations. There is much self-love in painting today, and self-pity. . . . I, too, painted what the Taj Mahal did to me, otherwise I'd not have painted it; but with me it is always a two-way equation. I painted the Taj Mahal before it had been completely absorbed in me, because I love it as much as I love what it did to me. I love it because of what it did to me and that mutual love is the painting."

Feeling more and more isolated from the artistic community as well as from the world at large, and concerned about the drying up of his creative resources, Congdon began to realize that the church buildings he so often turned to for his artistic inspiration could also provide the anchorage for his salvation. But first he would have to become eligible to receive the sacraments. On August 29, 1959, in Assisi, Italy, he chose to be converted to Roman Catholicism. He took a small six-hundred-year-old house in Assisi, set in an orchard of olive and fig trees, close to a community of lay brethren, known as the Pro-Civitate-Christiana, with whose members he had become associated. He broke down its attic wall and opened a skylight in the roof. "My painting," he wrote in *In My Disc of Gold,* "which had always bent and seized the last light of day to my own image as though to possess it for myself, now opened, as did my life, to a new beginning." He fell into the church, he recalls, "as a child abandons itself to the mother."

In the months that followed, the art world waited to see what effect his conversion would have upon his painting. When the Betty Parsons Gallery next held a one-man show of Congdon's work in 1962, J. C. McNaspy observed in his column on "The Arts" in *America* (March 3, 1962): "The obvious dilemma of renouncing or dedicating his art seems never to have come up. He simply went on expressing himself and his experience, but with his conversion, the expression turned spontaneously into a crucifixion."

Exhibits of Congdon's post-conversion work were held in the Osservatorio Cristiano in Assisi (1961), the First International of Sacred Art in Trieste (1961), the New York World's Fair at the Vatican Pavilion (1964), and on many college campuses throughout the United States in a traveling one-man show that toured the country from 1964 to 1965. In *Time* magazine (March 2, 1962) he was photographed standing next to one of his series of ten post-conversion Crucifixions, *Crucifix No. 2.* Most of them depict a semiabstracted figure of Christ transfixed against a background of brown, black, and grey. Turning from Christ's Passion to his triumphs, Congdon switches to brighter colors, such as yellow, gold, blue, and green. Recently he joined with other Roman Catholic artists in Italy to form the Centro Artistico Roccía Beato Lorenzo, an "authentic Christian community to recall our contemporary rootless individualism to our essential root in others," as he has described it. Its headquarters are in Milan and in Subiaco. In 1964 he attended the Eucharistic Congress in Bombay, traveling from Rome with Pope Paul II—an event on which he reported for *America* (December 19, 1964).

In addition to the Rhode Island Museum awards, William Congdon has won the Temple Gold Medal of the Pennsylvania Academy of Fine Arts (1951); the Purchase Prize of the University of Illinois Biennial (1952); the Clark Award of the Corcoran Gallery in Washington, D.C. (1953); and the Gold Medal International Novara at the First International Exhibition of Sacred Art in Trieste (1961). He is represented in the permanent collections of the Metropolitan Museum of Art, the Museum of Modern Art, the Whitney Museum, the Cleveland Museum, the Duncan Phillips Gallery in Washington, D.C., the Detroit Institute of Art, the University of Illinois, the Toledo Museum of Art, the St. Louis City Museum, the Boston Museum of Fine Arts, the Houston Contemporary Arts Museum, the Carnegie Institute, the Stokowski Museum Foundation in New York, the Peggy Guggenheim Museum in Venice, and the Benedictine Monastery in Subiaco, Italy, among others. Among the many private owners of his paintings are Nelson A. Rockefeller, Stanley Marcus, and Igor Stravinsky.

William Congdon, a bachelor, is six feet tall and has blue eyes and graying auburn hair. He keeps in shape by swimming as often as he can. His conversation and his writing are as eloquent as his art. When recently asked to comment on an issue in his field, he wrote: "The chaos of contemporary culture is understood as resulting from the disintegration of the community. But community not in the sense of a sum of individuals, but as the original dimension of our essential human reality, of the fact of our being *one* in mutual and radical dependence on God the Creator."

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CONSTANTINE II, KING OF THE HELLENES

June 2, 1940-
Address: The Royal Palace, Athens, Greece

BULLETIN: In mid-December 1967 King Constantine fled to Rome following an unsuccessful attempt to overthrow the military junta that had come into power eight months earlier.

The reign of His Majesty Constantine II, King of the Hellenes, has, like the course of Greek monarchy generally, been fraught with political turbulence and dissension. Shortly after King Constantine ascended the throne in March 1964, a dispute over proposed radical changes in the army and a reported conspiracy by left-wing army officers forced a confrontation between Constantine and George Papandreou, an anti-monarchist who was then Premier. Constantine, ploying Papandreou into resignation, emerged victorious on that occasion, but Papandreou's followers, alone or in combination with other political factions, have plagued the King ever since, with propaganda questioning the constitutionality of his rule, with parliamentary resistance, or with the fomentation of strikes and street demonstrations. On April 21, 1967 a military coup took place, and a dictatorship was established to which the King reluctantly acquiesced while steadfastly urging the restoration of democratic forms.

The history of modern Greece dates back to 1821, when, after four centuries of Turkish rule, the Greeks declared their independence from the Ottoman Empire. In 1830, after a decade of revolutionary war, the Kingdom of Hellas was established. The Glucksburg dynasty, to which King Constantine II belongs, came to power in 1863, in the person of Constantine's great-grandfather, Prince William of Denmark, who became King George I of Hellas. From the beginning, occupants of the house of Glucksburg had reason enough for anxiety. George I was assassinated. Constantine I was deposed temporarily in 1917 and permanently deposed in 1922. Constantine I's son George II was unseated in a republican coup in 1924 and kept off the throne for eleven years.

On June 2, 1940, five years after King George II returned to the throne of Greece, Constantine II was born in Psychico, a suburb of Athens, Greece, the only son of Prince (later King) Paul, George's younger brother, and Paul's German-born bride, Frederika (now Queen Mother Frederika), the daughter of Ernst August, Duke of Brunswick. Constantine has two sisters, Princess Sophia (now the wife of Prince Don Juan Carlos of the Asturias, the pretender to the Spanish throne), who is older than Constantine, and Princess Irene, who is younger.

When the Germans and Italians occupied Greece in 1941, the royal family fled, and Paul and Frederika lived in exile with their children for four years, first in Crete and Egypt and finally South Africa. When they returned to Greece in 1946, the country was torn by guerrilla warfare between Royalist and Communist-led guerrillas. The war was still raging when Paul, Constantine's father, succeeded to the throne on the death of his brother George in 1947. The fighting became more ferocious as neighboring Communist countries increased their aid to the Communist side. The United States intervened with financial and technical assistance to the Greek government, and the government forces finally crushed the Communist-led insurgents in 1949. Once the hostilities were over, Greece under King Paul settled for the first time in its modern history into relative prosperity and stability.

King Paul, who had not been trained for kingship, was determined that his son would be properly educated for the role. "We didn't educate our son to become king in any special way," his mother has said, as quoted by Peter Dragadze in *Life* (October 21, 1966), "because we felt he had to acquire what was necessary in a normal way. Any so-called preparation was done during normal home life and participation in family discussions. . . . Tino [as the family called him] started by listening to the daily chats between my husband and myself about what was going on. The only really basic principle we consciously instilled in him was a sense of responsibility toward himself and others."

Unlike previous Greek crown princes, Constantine was not privately tutored. At the age of six he began his formal education in a school set up by his father at the old family house at Psychico, where he attended classes with nine other boys, drawn from all levels of society. At nine he transferred to Anavryta, a liberal arts prep school founded on the same democratic and spartan principles as Gordonstoun, the school in Scotland attended by Prince Charles of Great Britain. Constantine was given no preferential treatment, outside of being addressed as Ypsilotatos (Greek for "Your Royal Highness"). His scholastic grades were only average, but he received high grades for personality and character and he excelled at sports, particularly sailing.

So that he might learn the essentials of each of the Greek military services, his father attached him, when he was sixteen, to the army, the navy, and the air force academies. For two years he was a part-time cadet in each school, and his training included commando tactics. When he visited the United States in 1959, Constantine observed and participated in American military exercises, including frogmen activities, with the permission of the Department of Defense. After becoming a commissioned officer, Constantine took a variety of courses—law, economics, nuclear physics, communications, and transport—at the University of Athens, in keeping with his father's view, expressed to C. L. Sulzberger of the New York *Times* (August 15, 1965), that "a king can't specialize too much. . . . The basic need for a king is simply common sense and firm contact with the people."

In conformity with his father's wishes, Constantine during his adolescence became familiar with the affairs and protocol of state by sitting in as a silent observer of King Paul's official routine. After his eighteenth birthday, he was gradually given a more active role. He regularly attended his father's meetings with Cabinet ministers and occasionally his opinion would be elicited on the subject under discussion. In his father's behalf he inspected military installations, observed war maneuvers, reviewed troops, and toured Greece, familiarizing himself with the problems of all parts of the country. In 1960 Constantine won the dragon class yachting competition at the Olympic games, thus bringing Greece its first Olympic gold medal in the twentieth century.

In 1963 King Paul fell seriously ill with an ulcer that caused a narrowing of the pylorus. In December 1963, when fighting erupted between Greek and Turkish Cypriotes on the island of Cyprus, Constantine was deputized to take his father's place at the frequent, and sometimes night-long, government councils concerning Cyprus. The young Crown Prince impressed the experienced politicians who sat around the council table with him. George Papandreou, then Premier, commented, as quoted in the New York *Times* (February 21, 1964), that Constantine had become "extraordinarily mature," and another minister, praising the soundness of his judgment, predicted: "He will make a good king."

As King Paul's condition rapidly worsened in February 1964, Constantine was appointed Regent of Greece, and he became King upon Paul's death on March 6, 1964. In the speech he gave on the occasion of his swearing-in before Parliament on March 24, 1964, Constantine called for a search for a new political formula that might bring peace to Cyprus while pledging full support for the Greek Cypriotes. He asked for full Greek participation in the North Atlantic Treaty Organization and looked forward to his nation's economic growth as a functioning associate member of the European Common Market.

As king, Constantine inherited a strong and popular Premier, George Papandreou, leader of the coalition Center Union party, a wily old democrat antipathetic to the monarchical system. During the first year of Constantine's reign, relations between the new King and Papandreou were apparently harmonious and even, at times, pleasant, although newspaper stories (which are often specifically created as oblique political weapons in Greek political feuding) suggesting that the Queen Mother was a bad influence on Constantine were traced by some observers to Papandreou or his associates.

CONSTANTINE II, KING OF THE HELLENES

The ostensibly good relations between King and Premier lasted until the summer of 1965, when reports reached Constantine that left-wing officers were planning to purge the army—and perhaps ultimately the palace and the government—of right-wing elements, and that Papandreou's son, Andreas, was allegedly involved in the conspiracy. Premier Papandreou declared that a purge of right-wing elements was a legitimate need in the army, and he demanded that he be made Defense Minister, a position in which he would automatically head the pending investigation of the alleged conspiracy. King Constantine refused his demand, and relations between the King and the Premier rapidly dissolved into a fierce test of wills over a basic question: the King's right to rule politically in addition to reigning ceremonially. (A Greek king, being a constitutional monarch, is theoretically granted little compass for action beyond the ceremonial, but actually the compass expands or contracts to varying degrees, depending upon the personal strength of the monarch.)

Papandreou gave Constantine an ultimatum: either the King renounce the exercise of political power, such as that which he displayed in regard to the military, and explicitly accept a politically passive role as a figurehead symbolic of national unity, or he, Papandreou, would resign the premiership. Constantine did not comply with the ultimatum, and Papandreou tendered his resignation, assuming that Constantine would not—in view of Papandreou's popularity—run the political risk involved in accepting it. King Constantine rejected the ultimatum on July 16, 1965 and Papandreou submitted his resignation the following day. Calling the Premier's bluff, the King accepted the resignation.

Papandreou's departure from the Cabinet, and a subsequent public statement by Constantine asserting his right under the Constitution to name a successor of his own choice, set off a series of strikes, street demonstrations, and riots, led by left-wing members of the Center Union party and by Communists, who accused the King of attempting to establish a right-wing dictatorship in violation of the Constitution. The Greek Parliament rejected two successive nominations of a new Premier made by King Constantine during July and August 1965. To resolve the crisis, Constantine on August 31, 1965 convoked a Crown Council, composed of former Premiers and Parliamentary leaders of political parties. Finally, on October 6, 1965, Parliament approved, by the narrow margin of four votes, the formation of a new government under Stephanos Stephanopoulos, a leader among the former Populist party members in the Center Union coalition.

Relative calm prevailed under Stephanopoulos until February 1966, when popular discontent over a massive new tax program, combined with the continued militancy of the pro-Papandreou left wing, erupted in strikes by municipal employees, shopkeepers, and teachers. In the autumn of 1966, two events again ignited political hostilities. One was the handing down of a court martial indictment of persons accused of involvement in the Aspida (the alleged leftist army conspiracy), including Andreas Papandreou, the former Premier's son. The other event was the publication of an article by C. L. Sulzberger, an old friend of the royal family, in the New York *Times* (October 4, 1966). In the article, Sulzberger wrote: "If Constantine feared the country faced disaster, I suspect he might even temporarily suspend some of the Constitution should he think this necessary to meet the challenge." Premier Stephanopoulos issued a declaration, quoted in the New York *Times* (October 7, 1966), that "what the distinguished foreign journalist refers to as his suspicion does not reflect reality." Speaking in Stockholm, Sweden, where he was on a speaking tour, Andreas Papandreou, said, in reference to both the indictment and the article by Sulzberger: "It is now clear that the Aspida indictment is preparing the ground for a suspension of part of the Constitution." The Stephanopoulos government fell in December 1966 after the right-wing National Radical Union withdrew its confidence in the Parliament, and King Constantine appointed a nonpolitical caretaker government to prepare for the general elections scheduled for May 1967.

On September 18, 1964, King Constantine II of Greece married Princess Anne-Marie, the youngest daughter of King Frederick IX of Denmark. The King and Queen have a daughter, Alexia, born on July 10, 1965, and a son, Paul, heir to the throne, born on May 20, 1967. The family lives at Tatoi, the royal estate near Athens, from where the King commutes daily to the palace in the city. King Constantine also spends two months a year at his villa Mon Repos on the island of Corfu, where he wears slacks and sport shirts and indulges his passion for sailing. The Greek national budget allots him an annual allowance of $500,000 to pay for palace maintenance, servants' wages, staff salaries, state entertainment, family expenses, and travel. The religion of the royal family is Orthodox.

King Constantine is more than six feet two inches tall and athletically built. He has fair complexion, dark hair, blue eyes and a flashing smile. The King and Queen usually spend their evenings at home reading, watching films, or listening to music. Constantine is a talented mimic who often entertains his guests with impersonations of famous people. Among the recreations that help to keep him physically fit are karate and squash. Some of the ribbons and medals that decorate his chest when he is in full regalia signify that he is Sovereign of the Royal Order of the Redeemer, the Royal Order of Saints George and Constantine, the Royal Order of George I, and the Royal Order of the Phoenix. He also wears the Collar of the Millenium of Mount Athos, the gold cross with gold laurel of the Greek Red Cross, and the Greek medal for military merit. He holds many decorations from foreign governments. Denmark, for example, has named him Grand Commander of the Order of the Dannebrog and awarded him the grand cross of the Order of the Elephant, and the United States has made him a commander of the Legion of Merit of the United States of America.

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COOKE, HOPE *See* Hope Namgyal, Maharani of Sikkim

COSBY, BILL

1938- Actor; comedian
Address: b. c/o Press Department, National Broadcasting Company, 30 Rockefeller Plaza, New York 10020

Starting in obscurity as a bartender and as an occasional comedian in Philadelphia coffeehouses, Bill Cosby in three years has become one of the most popular, most publicized, and highly paid stars of the nightclub circuit. His humor, which combines sound effects, mimicry, and a talent for inflating common incidents into their absurdest possibilities, has endeared him to audiences, critics, and owners of his best-selling record albums. In 1965 Cosby thrust his career as a comedian into the background so that he could devote himself to NBC's televised adventure-comedy series, *I Spy*, in which he plays Alex Scott, a CIA undercover agent disguised as the trainer-companion to an international tennis bum. Although in 1966 and in 1967 Cosby received Emmy awards for his acting, perhaps his most significant contribution to television has been his unqualified success as the first Negro to co-star in a weekly dramatic television series.

William Henry Cosby Jr. was born in Germantown, a district of North Philadelphia, Pennsylvania in 1938. The son of a Navy mess steward, William Cosby Sr., who was often away from home for months at a time, Cosby and his two younger brothers, Russell and Robert, lived with their mother, Anna Cosby, in modest but comfortable surroundings. In the fifth grade Cosby performed his first impromptu comedy routine for his classmates, which he later had to repeat for his teacher because she found it convulsively funny, and his sixth-grade teacher noted on his report card: "William is an alert boy who would rather clown than study." Because of his high intelligence quotient, Cosby was placed in classes for gifted students at Germantown High School, but he never became interested in his studies. Working in food markets and drugstores to supplement the family income, he devoted his spare time to asphalt baseball, two-handed touch football, and the art of amateur mimicry. He left school after he was forced to repeat the tenth grade.

After working for a short time as a shoe repairman, Cosby enlisted in the United States Navy in 1956. His four years of service proved fruitful: he played ball at Quantico, a Marine base in Virginia; he learned physical therapy and was assigned to Bethesda Naval Hospital in Maryland; he traveled from Newfoundland to Guantanamo Bay; and he passed a Navy examination equivalent to a high school diploma. As he explained to Roy Hemming in an interview for *Senior Scholastic* magazine (March 18, 1965), "I met a lot of guys in the Navy who didn't have as much 'upstairs' as I knew I did —yet there they were struggling away for an education. I finally realized I was committing a sin—a *mental* sin."

In 1961, at twenty-three, Bill Cosby enrolled at Temple University in Philadelphia on an athletic scholarship as a physical education major. He threw the discus and the javelin, broad jumped and high jumped, ran the 220 low hurdles, and played right halfback on Temple's football team. Emlen Tunnell, a football scout for the Green Bay Packers and New York Giants, predicted that Cosby could easily make a career for himself as a professional defensive halfback after graduation, but Cosby's outside interests and talents were again taking precedence over his schoolwork. At the beginning of his sophomore year a friend offered Cosby five dollars a night to tend bar and make impromptu jokes for the customers at the Cellar, a coffeehouse in Philadelphia. From there he moved to The Underground, where he made twenty-five dollars a night whenever the comedian in residence pretended to pass out. In the spring of 1962 Cosby took a leave of absence from Temple to entertain at the Gaslight Cafe, a coffeehouse in New York City's Greenwich Village, and although he did register for his junior year in the fall, he soon withdrew from Temple to pursue his budding career as a comic.

When Cosby began entertaining at the Gaslight Cafe he was offered sixty dollars a week and a free room upstairs without plumbing. By July 1962 he was earning $175 per week, and was given another room, with plumbing. Next booked at the Gate of Horn in Chicago, Bill Cosby was on his way to stardom. He played in Washington, D.C., at the Shadows Club and the Shoreham Hotel; he entertained in Toronto at the Fifth Peg, in San Francisco at the hungry i, in Las Vegas at the Flamingo, and, back in Chicago, at Mr. Kelly's. Returning to New York, he appeared at the Bitter End and Basin Street East. In 1965 he reportedly made around $7,000 on a one-night college concert stand, and a writer for *Newsweek* (January 31, 1966) noted that Harrah's at Lake Tahoe had booked Cosby for $25,000 a week.

BILL COSBY

The talent behind Cosby's meteoric rise is, for the most part, a flair for telling stories. In 1963, as a result of his own uneasiness while telling a racial joke in front of a mixed audience, and at the prompting of his manager, Roy Silver, who pointed out that he was about to join the ranks of Dick Gregory imitators, Cosby dropped all racial nuance from his material. Instead he drew his stories from childhood experiences, the routine of everyday life, and universal beliefs and superstitions. Often satirical, but never malign, Cosby enhanced his stories with wild sound effects, a rubbery face, a generous amount of understatement, and far-ranging characterizations. His talent for taking mundane subjects and making such exhaustive observations that incidents took on absurd proportions and significance became the taproot of his comedy.

Unlike the comedians of an earlier day, Cosby wrote all his own material. His routines included a childhood game of street football ("Cosby, you go down to Third Street, catch the J bus, have him open the doors at 19th Street, and I'll fake her to ya'"); a football team, stirred into a frenzy by the pep talk of its coach, that rushes to the locker room door only to find it locked; and a saber-toothed tiger who, because he has only one saber, growls with a lisp. His interpretation of Noah's conversation with God has become a classic of the nightclub circuit. Whittling away in his recreation room, Noah finally realizes what God means by an ark, listens patiently to all the instructions about gathering the animals two-by-two, and then skeptically inquires of the Lord, "Am I on Candid Camera?" In the New York *Post* (February 23, 1964) Helen Dudar wrote:

"Cosby's view of the world suggests a cracked funny-house mirror, offering a deranged reflection of the world in good, clean, friendly fun. He seems incapable of malice." And according to Charles L. Mee Jr., in the New York *Times Magazine* (March 14, 1965), "There lurks, just over Cosby's shoulder, something more than a comedian, and one day that quality may fully emerge. He has the potential of a great clown, an artist who can conjure up his own world, bring it alive on stage and evoke from his audience that rare response to comedy: 'That's the truth. . . . That's a true story.' "

When Sheldon Leonard, a former movie gangster turned television producer, caught one of Cosby's comedy routines on a television show, it marked the beginning of a major change in Cosby's career and an important innovation for televised drama. He gave Cosby a screen test, liked his warm personality and athletic agility, and cast him as co-star in the television series, *I Spy*, over NBC. In *I Spy* Cosby plays Alexander Scott, a Central Intelligence agent in the guise of a trainer-companion to Kelly Robinson, international tennis bum, who is played by Robert Culp. The actual relationship between Scott—who is also portrayed as a Rhodes Scholar, master of seven languages, and accomplished wit—and Robinson was spelled out only once in the first episode, after which it merely appeared to be one of unquestioned equality, mutual friendship, and respect. The scripts, some of which are written by Culp, carry the two spies in and out of an assortment of dangerous and humorous—but never racial—situations. Filmed on location all over the world, the program gained so much in popularity that it made the top twenty in the Nielsen ratings and was rescheduled the two succeeding seasons. In May 1966 Cosby received an Emmy award from the National Academy of Television Arts and Sciences for his portrayal of Alex Scott, although he was embarrassed that he could not share it with Culp. Cosby's performance continued to be admired so widely that in June 1967 he was awarded a second Emmy. Cosby's success, however, contains implications beyond himself. Formerly relegated to variety shows, or to occasional dramas in which they were allowed to play supporting parts written specifically for Negroes, colored actors may now cite the precedent set by Cosby of playing a role for its dramatic and universally human possibilities, with an honest disregard for race and color.

Although Cosby has de-emphasized race in his ventures into comedy and drama, he remains profoundly aware of the subject. He firmly believes that in order to be regarded as an individual rather than a representative of a race, one must first be that individual. In an article in the *Saturday Evening Post* (September 25, 1965) Cosby is quoted as saying, "After all, if something applies equally to black and white, the underlying assumption is the sameness of both. . . . You can't trade on racialism till you cut out bigotry." When asked during interviews about his aspirations, Cosby often answers that he would like "to work with Jack Lemmon in a funny family situation—on an equal basis—with a beautiful Negro wife, two children and a nice home." "And the next step," he is quoted in an article in *Newsweek* (January 31, 1966) as saying, "is to do interviews without having to talk about problems." In general Cosby feels that he can do far more for his race by practising the approach he advocates than by any amount of race consciousness or active protest.

In addition to his Emmy awards, Bill Cosby won the *Fame* magazine poll of newsmen in January 1966 as "the most promising new male star" on television. He has made four long-playing record albums, *Bill Cosby Is a Very Funny Fellow . . . Right?*; *I Started Out As a Child*; *Why Is There Air?*; and *Wonderfulness*—all of which Warner Bros. Records certified (according to *Variety*, October 19, 1966) have gone over $1,000,000 in sales apiece. On occasion Cosby has also entertained for what he calls the Bill Cosby Scholarship Fund. He charges each child fifty cents to see his routine and then holds a question and answer period, after which he gives the money to the neediest and best-qualified student, who gets into at least the first semester of college. Cosby has also found time to appear as a guest on the *Tonight Show*, the *Les Crane Show*, *That Was the Week That Was*, the *Garry Moore Show*, *Hootenanny*, and others.

Cosby, who is six feet tall and weighs about 190 pounds, has been described as serious, relaxed, astute, and infinitely humorous offstage. On January 25, 1964 he married the former Camille Hanks, daughter of a research chemist, whom he had met while she was a student at the University of Maryland. Camille and their two daughters, Erika Ranee and Erinn Chalene, usually travel around the world with him when he is filming *I Spy*, and their home is in Los Angeles. Cosby, who smokes one cigar a day, does not drink and works out by playing handball and basketball. He sends money regularly to his mother, still acts as a guiding force to his brothers, and puts most of his earnings in the bank. His only extravagance, he maintains, is his sports car.

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COSTA E SILVA, ARTHUR DA

Oct. 3, 1902- President of Brazil
Address: Presidential Palace, Brasilia, Brazil

A professional soldier endowed with a social conscience, Marshal Arthur da Costa e Silva, the twenty-second president of Brazil, represents the second stage of that country's conservative revolution. Costa e Silva, whose army career spans some forty-five years, was a leader in the military coup that wrested power from President João Goulart in March 1964. He served as Minister of War in the revolutionary regime's first administration under Humberto Castello Branco, whom he succeeded as president on March 15, 1967.

Although Brazil, with an area of 3,286,470 square miles and a population of some 83,890,000, is the largest and most populous nation in Latin America and has an immense wealth in natural resources, most Brazilians remain poor, especially in the northeastern regions, and the national economy had been steadily deteriorating under the civilian regimes of the 1950's and early 1960's. Castello Branco's rigid austerity program succeeded to some degree in stemming inflation and stabilizing the economy, but the average Brazilian benefited little from these policies, and restrictions on political and civil liberties exacerbated the general discontent. Since taking office, Costa e Silva—who regards his office as "above all a post of moral command"—has begun to humanize and democratize the Brazilian revolution.

Arthur da Costa e Silva was born on October 3, 1902 in the small town of Taquarí in the southern grasslands state of Rio Grande do Sul, one of the nine children of the owner of a general store. As a boy he sometimes helped his father, measuring cloth for customers and performing other chores. He grew up to be an enthusiastic horseman, rifleman, and soccer player. From 1912 to 1917 he attended a preparatory military academy, graduating at the head of his class.

Registered as an officer candidate, Costa e Silva was admitted on January 18, 1921 as a cadet to the Escola Militar do Realengo. Among his classmates was Humberto Castello Branco, with whom he remained closely associated throughout his career. Costa e Silva's military training also included courses at Brazil's school of high command and general staff preparatory school. During a visit to the United States he attended the advanced course at the Armor School at Fort Knox, Kentucky. He also took a special course for chiefs of staff in Argentina and won a special award after completing a command course given by the French military mission in Brazil.

For about twelve years Costa e Silva served as a military instructor at the nation's army schools. As a young second lieutenant, he took part in an abortive military revolt against the wealthy landowners who dominated the country, and he was imprisoned for six months. After Getúlio Vargas seized power from the landowners in 1930 and established a dictatorship, Costa e Silva served as an aide to one of his Cabinet ministers. In 1945 he was one of a group of officers who staged a pro-democratic revolt against Vargas, removing him from power.

Costa e Silva became a brigadier general on August 2, 1952, and over the next few years he acquired a first-hand knowledge of Brazil's regional problems. His early command positions included the posts of commandant of the ninth infantry regiment and chief of staff of the third military region, and he also served as military attaché to the Brazilian embassy in Buenos Aires. In 1958 he was promoted to major general and in the same year became a division commander, serving as commandant of the armored vehicle division and of the second infantry division, with headquarters at São Paulo.

ARTHUR DA COSTA E SILVA

When in 1961 the militiamen of the state of São Paulo revolted and occupied the governor's palace because the state legislature, in keeping with President Jânio Quadros' austerity program, had refused to grant them pay increases, Costa e Silva ordered his troops to suppress the rebellion and had the rebels arrested. In September 1961 João Goulart, who had a reputation for leftist tendencies, succeeded Quadros as president, although the army had tried to prevent him from taking office. Costa e Silva was offered the post of army chief of staff but refused. He was reported to have said, as quoted in *Time* (April 21, 1967): "I cannot take a position of trust in a government that I distrust and oppose." In 1962 Costa e Silva, who had been promoted to lieutenant general the year before, was appointed an army commander, in charge of the fourth army in northeastern Brazil. He also was the head of the general department of army personnel and director of the army's general production and works department.

In March 1964, amid widespread popular dissatisfaction with inflation and government corruption, the nation's military leaders, calling themselves the Supreme Revolutionary Command, staged a coup, took control of the government, and drove Goulart into exile. Costa e Silva, who now held the rank of marshal, played a key role in the takeover, and some sources claim that he engineered and led the coup. After the takeover he was reportedly asked by a meeting of state governors to head the new government but declined. On April 2, 1964 Costa e Silva became commander in chief of the 200,000-man national army, and two days later he became provisional minister of the army. Castello Branco, who had been army chief of staff during Goulart's presidency, took office as president of the revolutionary government on April 15, 1964, a few days after being elected by a joint session of the national congress. Marshal Costa e Silva, as the ranking senior general on the Supreme Revolutionary Command, became Minister of War in the new regime.

As Minister of War, Costa e Silva represented a middle-of-the-road position between the "hard-liners" of the extreme right and the more moderate supporters of Castello Branco. He managed to keep the right-wing extremists in the army in check.

Among army personnel, Costa e Silva won popularity by obtaining military pay increases, constructing housing for officers and noncommissioned officers, and introducing other reforms. During 1965 he became involved in a dispute with the judiciary, which still had a number of holdovers from the Goulart regime, and he defended the military when the supreme court objected to its involvement in civilian affairs.

The new policies faced their first test at the polls in the elections for state governorships that were scheduled for October 3, 1965. Although Castello Branco's economic stabilization program had met with some success, it proved unpopular because it imposed hardships on many people. Not surprisingly therefore, a number of opposition candidates emerged for the elections. Tranquilizing those who feared that the government might declare opposition victories invalid, Costa e Silva assured the nation that all elected candidates would be inaugurated, but at the same time warned that the armed forces would resist threats to the revolution. In August 1965 he directed his fire in particular against Marshal Henrique Teixeira Lott, a former close associate of Goulart. Lott's candidacy for the governorship of Guanabara was subsequently declared invalid on a technicality.

After the October elections had resulted in some victories for the opposition, Castello Branco, under pressure from military "hard-liners," and supported by Costa e Silva, announced a new institutional act. Drastically modifying political freedom, it empowered the president to suspend civil liberties, to rule by decree, to remove federal, state, and local officials, and to suspend individual political rights for as long as ten years. The next presidential election, scheduled for October 1966, was to be indirect, by vote of the national congress, rather than by direct vote, and Brazil's thirteen political parties were dissolved. A government was subsequently organized under the name Aliança Renovadora Nacional (ARENA). The opposition to the government was confined to a single party, the Movimento Democrático Brasileiro (MDB).

In December 1965 Costa e Silva surprised observers by announcing that he was a candidate for the presidency. "I may be weak politically, but my party is the army, and it is strong," Costa e Silva reportedly said shortly after announcing his candidacy. When in early January 1966 he embarked on a five-week arms-buying tour of Europe, some 1,000 army officers showed their support by seeing him off at the airport. Although little was known of his political views, Costa e Silva could count on the backing of about 80 percent of the army and he soon won substantial support from the press and members of the national congress. President Castello Branco reportedly had misgivings about Costa e Silva's candidacy, but he gave him his endorsement after receiving assurances that his anti-inflation and economic development program would be continued. By April 1966 other nominees for the presidency had withdrawn their candidacies, leaving Costa e Silva with only token opposition.

A nominating convention of ARENA, on May 26, 1966, chose Costa e Silva as its candidate for the presidency, giving him 329 votes. Although the nomination virtually assured his election in October, Costa e Silva embarked in July on a campaign tour of the nation's twenty-two states. In his speeches he promised reforms, pledging himself to work for "an authentic democracy in which the rich are richer and the poor are less poor." In the pre-election weeks some opposition to Costa e Silva emerged, and reports circulated of a proposed *frente ampla* (broad front) of all forces opposing the government. It failed, however, to materialize. Meeting in September 1966, the legal opposition party, MDB, resolved to boycott the elections as a protest against the indirect voting, termed a "democratic fraud." Before the election, Costa e Silva resigned from the army and from his post as Minister of War.

On October 3, 1966 the two houses of the national congress met in joint session to elect Costa e Silva to the presidency. Although the 170 representatives of the MDB refused to take part, the 295 votes he received gave Costa e Silva a substantial majority of the 475 members of congress (409 deputies and sixty-six senators). Calling the majority that had elected him "the authentic voice of the people," although Brazilians generally were apathetic, Costa e Silva asked for the co-operation of the opposition. In the congressional elections of November 15, 1966, from which a number of opposition candidates had been disqualified, ARENA increased its substantial majority.

To prepare himself for the presidency, Costa e Silva in late 1966 attended seminars given by economists. In January 1967 he embarked on a goodwill tour of Europe, Asia, and the United States, where he met with President Lyndon B. Johnson, Francis Cardinal Spellman, and U.N. Secretary General U Thant. During his absence, a new Brazilian constitution was adopted, to take effect with the new administration. Replacing the democratic constitution of 1946, it incorporated some provisions of Castello Branco's institutional act of October 1965, which gave far-reaching powers to the president. It was accompanied by a new law giving the president sweeping powers to restrict the freedom of the press.

Despite authoritarian measures at his disposal, Costa e Silva indicated in the months preceding his inauguration that his administration would follow a more liberal policy than that of his predecessor. Pointing out that the revolution had attained its goal of defeating Communism within the nation and had progressed in combating inflation, he asserted that the government's task now was to provide equal rights and opportunities for all Brazilians. He proposed a compact between labor, management, and government, and promised an eventual full restoration of democratic institutions. During his visit to the United States he gave assurances that he was not a militarist and that he intended to be a "constitutional president subject to the . . . popular will."

On March 15, 1967, at Planalto Palace in Brasilia, Costa e Silva was sworn in for a four-year term as the twenty-second president of Brazil, along with his vice-president, Dr. Pedro Aleixo, and his eighteen-member Cabinet. In appointing his ministers—half of whom had been military officers—Costa e Silva chose men who had not served in the preceding administration, including some who had openly criticized Castello Branco's administration. In his first policy statement Costa e Silva declared: "Social humanism will be, in truth, the deepest root of my government." Acknowledging a "profound cleavage of inequality in Brazilian society," he promised a program that would "balance the control of inflation with national development," and would provide improved housing, schools, hospitals, transportation, and public works for the poor. The primary aim of Brazil's pro-Western but independent foreign policy, he declared, would be to seek new markets and to encourage economic and technical aid from abroad.

During the early weeks of his administration Costa e Silva took steps to extend greater rights to labor unions and university students and indicated that he would not enforce the restrictive press law. In April 1967 he attended the conference of hemispheric nations at Punta del Este, Uruguay. Later that spring he moved to establish a foreign exchange stabilization fund—an independent body aimed at preserving dollar reserves and preventing speculative fluctuations in foreign currency values and gold prices.

Costa e Silva's early steps toward more relaxed policies were criticized as premature by some authorities, notably the former Minister of Planning, Roberto Campos, who had devised Castello Branco's economic program. On the other hand, the new president's policies were generally well received by the press and generated an atmosphere of optimism.

Arthur da Costa e Silva met his wife, Dona Iolanda, while he was attending the Escola Militar do Realengo, where her father was one of his instructors. Their son, Alcio, is an army colonel, and they have four grandchildren. Dona Iolanda is active in public affairs; it was largely as a result of her efforts that the government liberalized its policies toward university students. Costa e Silva has been characterized variously as a typical middle-class Brazilian, as a prototype of the Latin American strongman, and as an outspoken, temperamental, and gregarious man with a sense of humor. Known to some Brazilians as "Little Costa," he is often the butt of political jokes. A correspondent for the New York *Times* (October 11, 1966) described his public image as that of "an accessible man with simple ideas, a straightforward, homespun manner and conservative instincts." Costa e Silva likes to regard himself as representing the prestige of Dwight D. Eisenhower, the style of John F. Kennedy, and the ideals of the late Pope John XXIII. A stocky man with a mustache, Costa e Silva weighs about 200 pounds and usually wears dark sunglasses, which have become his trademark. He keeps fit through physical exercise and long walks, and he generally takes a three-hour siesta. He is fond of horse racing, card playing, social drinking, and watching television and Western movies. A devout Roman Catholic, he regularly attends Mass on Sundays.

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CUSTIN, MILDRED

1906- Business executive
Address: b. Bonwit Teller, 721 5th Ave., New York 10022

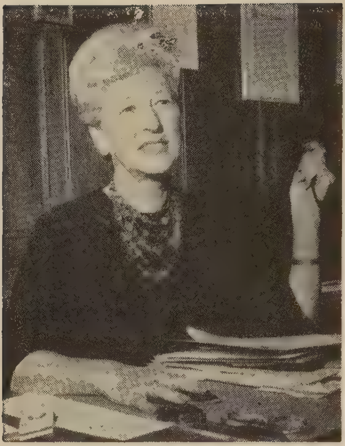
The first woman to head a major chain of women's specialty retail outlets in the United States is Mildred Custin, the president of the Bonwit Teller organization, known legally as the 721 Corporation, a subsidiary of Genesco, Inc. The pacesetter for the Bonwit Teller units in ten American cities is the New York store, Miss Custin's headquarters and the showcase most directly reflecting her fine taste in selecting high-style garments and accessories and her creative genius in promoting them. With its Fifth Avenue neighbors, Bergdorf Goodman and Saks Fifth Avenue, Bonwit's of New York ranks as a bellwether of chic women's fashions in the United States. Miss Custin, who was previously merchandise manager for John Wanamaker, Inc., joined Bonwit Teller in Philadelphia in 1958 and assumed her present position in 1965.

Mildred Custin was born in Manchester, New Hampshire in 1906 and grew up in Boston, Massachusetts. She was educated at Girls' Latin School and Simmons College, both in Boston. At the college, a professionally oriented institution, she helped to pay her way by doing typing jobs and working as a receptionist for the head of Simmons' secretarial school. During her junior year she left college to work full-time for six months as secretary to the director of an insurance sales training program.

On her graduation from Simmons College in 1927, Miss Custin became secretary to a Boston patent attorney, but the legal field did not interest her and she was soon on her way to New York, to apply for admission to the executive training course in retailing at the R. H. Macy Company. "They decided I wasn't good material for this business," she has recalled, as quoted in *Newsweek* (January 25, 1965). "So I set out to prove them wrong." With dreams of working her way vindictively to the top at Macy's, she took a job near the bottom, in the statistical research department of the store's controller's office.

While working at Macy's she shared a room in a students' residence with two prospective actresses. "I was always getting into trouble in New York, going to the wrong places, meeting the wrong people," she recalled for Lyn Levitt Tornabene in an interview for *Esquire* (January 1965). "Those were the years of the speakeasies. I was much too naïve to be in New York." When she had been at Macy's ten months, her mother compelled her to return home. "I was glad," she told Lyn Levitt Tornabene. "New York frightened me. And Macy's was too regimented. I didn't like it. I had learned, though, that there was progress and money to be made in merchandising."

Back in Boston, in 1929, she became secretary to Herbert Uline, the merchandising manager of Shepard's, a large department store that has since gone out of existence. Uline was at that time planning to bring together gift items from throughout the store into a special Christmas shop. Miss Custin volun-



MILDRED CUSTIN

teered to take on that job in addition to her secretarial work, and she handled it so well that she was made gift buyer for the store. In 1933 she left Shepard's to become gift buyer for nearby R. H. White's, and in 1935 she moved to John Wanamaker, Inc., in Philadelphia.

From gift buyer, Miss Custin rose to become merchandise manager of the Wanamaker store. Auren Uris in *Executive Breakthrough* (Doubleday, 1967) gave this example of her merchandising inventiveness: "Knitting argyles was an extremely popular pastime in those days. Women would spend hours of their time—and a salesperson's too—selecting various color combinations of yarn. Miss Custin got the bright idea of prepackaging yarn in a variety of different color combinations together with the proper knitting needles and instructions for knitting argyle socks. The kits . . . increased unit sales considerably." The first French and Italian designer fashions to arrive in Philadelphia were those brought by Miss Custin to Wanamaker's Tribut Shop. In 1951, when she became merchandise manager of ready-to-wear clothes and fashion accessories for all Wanamaker stores, she was named a vice-president of the company.

While the fortunes of John Wanamaker, Inc., were rising, those of the Bonwit Teller stores in Philadelphia—a downtown store and two branches, then independent of Bonwit Teller stores in other cities—were declining. Albert M. Greenfield, owner of Bonwit Teller-Philadelphia, tried to recruit Miss Custin, but he offered her only a vice-presidency, and she would consider leaving Wanamaker's for nothing less than the presidency. As the volume of sales in his stores continued to move downward at an alarming rate, Greenfield capitulated.

Accepting the presidency of Bonwit Teller-Philadelphia in 1958, Miss Custin inaugurated changes in window and interior displays, particularly at the downtown unit, which was transformed from a drab store into a paragon of good, uncluttered taste. She also sharply revised merchandising and advertising policies, introducing, for example, a handsome Bonwit Teller shopping bag that became a status symbol. Gradually the sales turned upward, those of the downtown store rising 26 percent.

In 1963, when Genesco, Inc., acquired the Bonwit Teller stores in Philadelphia, Miss Custin was named a director of the 721 Corporation, the Genesco subsidiary that controls the Bonwit Teller chain. When William Lee Smith resigned the presidency of the 721 Corporation in January 1965, Maxey Jarman, head of Genesco, named Miss Custin to replace him. She took up her post at Bonwit Teller's Fifth Avenue headquarters in New York on January 12, 1965.

The history of Bonwit Teller begins with Paul J. Bonwit, who opened his first store in New York City in 1895. The company assumed its present name in 1898, when Edmund D. Teller became Bonwit's partner. Sold in 1934, the retail outlet passed successively through the hands of Floyd Odlum and the Hoving Corporation before coming under the control of Genesco, Inc. There are now eleven units in the Bonwit Teller chain in addition to the central New York store: the three stores in Philadelphia and one each in Chicago, Cleveland, Boston, Palm Beach, Manhasset (New York), Oak Bush (Illinois), Short Hills (New Jersey), and Scarsdale (New York). An additional unit is scheduled to open in Troy, New York in the autumn of 1968, and new outlets are also being considered for other cities.

The challenge facing Miss Custin when she arrived in New York was not, as it had been in Philadelphia, the revival of an ailing operation, but the improvement of a healthy one. "One of her main jobs will be to spruce up Bonwit's image, which has been somewhat fading of late," a writer for *Time* (January 2, 1965) commented. "Bonwit's still ranks with neighboring Bergdof Goodman and Saks Fifth Avenue, but it was once the fashion leader. In spite of exclusive designs from the U.S. and Europe, the store does not attract as many as it would like of the fashionable women who set style, does not have a reputation as a fun place to shop. Miss Custin intends to spruce up outside and inside, as she did in Philadelphia."

Immediately, Miss Custin began adding new boutiques and enhancing those already existing, with a view to creating what she called "an air of cordiality." A year after she took command of Bonwit Teller, Evelyn Portrait in *Cue* magazine (April 9, 1966) reported some of the changes Miss Custin had wrought in decor at the Fifth Avenue store: "Designers quickly executed her idea of using treillage on the main floor, a lattice-work open screening with the fresh feeling of English country gardens. Miss Bonwit Millinery (main floor) now looks 'like a Brighton pavillion,' and the recently refreshed Junior floor (seventh) is an all-year-round spring. Lanz originals and Jacques Heim Jrs. are exclusive here. The old Country Place shop (fourth floor) has just reopened as the Safari Room, an adventurous, glamourous boutique 'where you can *hunt* for the unusual in clothes—Rudi Gernreich, Edie Gladstone, Tiger Morse, Ken Scott, Samuel Robert.' " Evelyn Portrait quoted Miss Custin on the subject of Bonwit's eighth floor: "Our audience here is made up of young marrieds and career girls who want to dress well on a budget. Designers Shannon Rodgers, Abe Schrader, Kasper, Ole Borden, and Suzy Perette reign."

The Fifth Avenue Bonwit's also has a luggage and leather goods shop, a gift shop, a beauty salon, departments for children's wear, stationery, and cosmetics, lunch and coffee bars, a fur salon, and a men's shop. The latter was introduced because, as Miss Custin has explained, "women buy 80 percent of men's haberdashery." In response to repeated complaints from big women about the dowdy clothes offered in their sizes, Miss Custin added the Lady Bonwit shop in 1966. Persuading manufacturers of popular small-size dresses to grade the same models up into larger sizes, Miss Custin and her buyers have been able to provide the customers of the Lady Bonwit shop with smart clothes in sizes up to 20.

Tzaim Luksus' first ready-to-wear collection was introduced to the public by Miss Custin at Bonwit's Fifth Avenue store in 1966. She was one of the first to recognize and promote the designs of George Stavropoulos, and she persuaded James Galanos, who had shunned New York for fifteen years, to present his full collection at the Fifth Avenue store. Other designers represented at Bonwit's include Ben Zuckerman, Norman Norell, Bill Blass, Maurice Rentner, Gus Tassell, Fernando Sarmi, Donald Marc Brooks, Originala, Pauline Trigère, and Teal Traina.

Visiting all Bonwit Teller stores four times a year, Miss Custin has made her influence felt throughout the chain, in renovated departments, in creative new merchandising techniques, and in new boutiques, particularly those displaying avant-garde merchandise. (The latter attractions, comprising about 20 percent of inventory, help to lead customers to the more conventional items that comprise the other 80 percent.) Under her direction and with her advice, the buyers for each store follow policies that contribute to a common Bonwit Teller image. In the fiscal year ending January 31, 1967, overall sales in the Bonwit chain were almost $70,000,000, a rise of 9.2 percent over the previous year, and in April 1967 Miss Custin predicted a further gain of 5 or 6 percent during 1967. The figures for individual stores have not been published, but informed sources have estimated the sales volume of the New York store for 1966 at more than $29,000,000.

Miss Custin, who has never married, has said, as quoted in *Time* (January 22, 1965): "There isn't room for a husband and children in the kind of job I have. Retailing is a full-time job," and she told Lyn Levitt Tornabene in the *Esquire* interview: "There is one hazard to women in business: pregnancy. It breaks the continuity." Believing that women naturally tend to be more subjectively emotional than men in responding to problems or criticism, she consciously developed habits of objectivity early in her career. She also conquered a temperamental aloofness, and she learned how to exercise her strong inner drive without detriment to her exterior personality, which remains gentle, calm, and feminine. "If you want people to do the best possible job for you, it's better if they like you rather than just respect you," she told Lyn Levitt Tornabene. She tries never to show anger, and she avoids firing people if at all possible. "When I must do so," she told the *Esquire* writer, "I try hard to do it without taking away the person's dignity. And I never put the job of firing on someone else." One of her male associates at Bonwit Teller in Philadelphia once said of her, as quoted by Bernadine Morris of the New York *Times* (January 15, 1965), "She has such a dainty air, she seems so helpless, you want to protect her. Of course, she is as helpless as a cobra."

The predominant color in Miss Custin's apartment on Manhattan's fashionable upper East Side is green, and the furniture is French Regency. The four-room apartment has three terraces, which provide romping space for Bonbon, her pet miniature poodle. Miss Custin, who reportedly earns $60,000 a year, spends nine to ten hours a day, seven days a week, at her work. Her favorite recreations, when she can find the leisure for them, are reading, opera, and conversation.

Tania Osadca in *Newsday* (February 3, 1965) described Mildred Custin as "a proud lioness of a woman, with a shock of well-coifed silver-blond hair, deep-set dark eyes, and a strong face enhanced by a Palm Beach tan." Described as "softly chic," she wears simple, unadorned clothes—usually sensible blacks by day and colors at night. She has a predilection for evening coats, which she has in a variety of colors, including blue, yellow, and pink. Miss Custin, who encourages her employees to contribute time and money to charitable and civic causes, has said that if her career were not in retailing she might well be in politics—"not the game part . . . the public service part." She is a chain smoker. Her honors include the Chestnut Street (Philadelphia) Businessmen's Association's Man of the Year Award for 1963 and the New York Fashion Designers' Award for 1965.

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DEFFERRE, GASTON (de-fār')

Sept. 14, 1910- French government official and political leader; newspaper publisher
Address: b. Le Provençal, 1 Rue Caumartin, Paris 9ᵉ, France; h. 24 Avenue du Président-Wilson, Paris 16ᵉ, France

Throughout its history, France has never lacked its colorful and controversial political personalities. One such leader is Gaston Defferre, the Socialist mayor of Marseilles and a member of the French National Assembly. A lawyer and World War II resistance hero, Defferre served in several postwar government posts, and as Minister for France Overseas in 1956-57 he helped to set French African colonies on the road to independence. His administration as mayor of Marseilles brought a number of important reforms to France's second largest city. A leading representative of the French non-Communist left, Defferre challenged General Charles de Gaulle in his 1965 bid for re-election to the presidency of France, but he

GASTON DEFFERRE

was ultimately compelled to withdraw his candidacy because the left and liberal parties failed to unite on a program behind him. As publisher of the Marseilles daily *Le Provençal,* Defferre heads one of France's most important newspapers.

Gaston Defferre was born on September 14, 1910 to Paul and Suzanne (Causse) Defferre in Marsillargues, a town in the south of France, some eighty miles west of Marseilles, in the wine-growing department of Hérault. He has a younger brother, Jacques, who is director of the newspaper *République* in Toulon. As a boy, Gaston Defferre did not get along well with his father, a Protestant lawyer and businessman, and he admits that he may have inherited his father's authoritarian streak. After completing studies at the Lycée de Nîmes, Defferre entered the University of Aix-en-Provence, where he studied law. At twenty, after a particularly bad argument with his father, Defferre set out on his own for Marseilles, armed with his law degree and a diploma for advanced studies in political science. After being admitted to the bar in Marseilles he set up a small law practice there.

Defferre had become interested in politics when he was quite young, and since the political tradition in southern France is oriented toward the left, he was drawn in that direction and became a militant Socialist party member. After the occupation of France by the German army in 1940 Defferre joined the underground, becoming a member of the "Froment" group, and later, head of the "Brutus" group—two resistance organizations that operated in the south of France. He also became a member of the executive committee of the underground Socialist party and assisted in the publication of the resistance newspaper *L'Espoir.* As a leader in the underground, Defferre was entrusted with several important coordinating missions to General Charles de Gaulle's Free French forces in London and Algiers.

At the time of the liberation, in 1944, Defferre, as head of the municipal resistance forces in Marseilles, led a successful assault against German occupation forces barricaded in the Marseilles City Hall. A leading member of the French Socialist party—Société Française de l'Internationale Ouvrière (SFIO)—in the post-liberation period, Defferre served as mayor and head of the municipal council of Marseilles in 1944-45 and was concurrently a member of the Provisional Consultative Assembly on the national level. In 1945 he was elected parliamentary representative of the Bouches-du-Rhône department, serving in the two constituent assemblies of the Fourth Republic, and later, as a deputy in the National Assembly.

As a member of Parliament, Defferre held several government posts during the stormy years of the Fourth Republic. From January to June 1946 he served as Secretary of State to the president, of the Council, in charge of information, in the Cabinet of Premier Felix Gouin, and from December 1946 to January 1947 he was Under Secretary of State for France Overseas in the Cabinet of Léon Blum. As Minister of the Merchant Marine from July 1950 to July 1951, in the Cabinets of René Pleven and Henri Queuille, Defferre was responsible for the passage of legislation that promoted naval construction.

In addition to his political and governmental activities, Defferre in the postwar years became publisher and owner of the controlling interest in Marseilles' leading morning newspaper, *Le Provençal,* and of its affiliated evening newspaper. *Le Provençal,* an outgrowth of the World War II resistance paper *L'Espoir,* maintains a pro-Socialist editorial policy. At its offices, Defferre has a reputation as a hard taskmaster, and his employees reportedly respect him more as a person than they like him as an employer.

Since under French law a man may in some instances hold more than one elective office at a time, Defferre in 1953 again became mayor of Marseilles while continuing to serve as a deputy in the National Assembly. He has since been consistently reelected mayor by the people of Marseilles. As chief executive of France's second-largest city and leading commercial seaport, Defferre has instituted reforms that transformed Marseilles into one of the country's most progressive municipalities. Under his guidance the war-torn sections of the city were rebuilt and the budget was balanced. The city won the national blue ribbon for housing construction, and its new long-range municipal planning program soon became a national model. With the help of the national government new schools, hospitals, and thoroughfares were built. A major achievement of Defferre's administration was the resettlement of some 100,000 refugees from Algeria in Marseilles during and after the Algerian struggle for independence.

When the Socialist party leader Guy Mollet became Premier in January 1956, Defferre was appointed Minister for France Overseas, and he served in that post until June 1957. As minister for the nation's overseas territories he was the author of the *loi-cadre,* a law that outlined for French colonies in Africa a course towards self-government. He thus sought to forestall extreme nationalism that would lead to demands for abrupt independence, generally resulting in violence. On the basis of the law, twelve territories in French Equatorial and West Africa, including the island of Madagascar, were granted limited autonomy, following elections in these areas in March 1957, in which moderate forces, favoring continuing collaboration with France, were victorious. (The territories became members of the French Community under the 1958 constitution and were granted the status of independent republics with continuing ties to France in 1960.)

Although Defferre had voted against General Charles de Gaulle's investiture as Premier in May 1958, he supported the new constitution of the Gaullist Fifth Republic, adopted by referendum in September 1958, and other facets of de Gaulle's program. "De Gaulle is the only one who can end the Algerian war," Defferre said, defending his position in debate with other Socialist leaders. On the question of Algeria, Defferre, during and after his tenure as Minister for France Overseas, had taken a middle-of-the-road position, between that of Guy Mollet and the majority of the Socialist party, which favored retention of Algeria by France, and that of a left minority, which favored outright independence for Algeria. Defferre's program called for a permanent statute granting internal autonomy for Algeria and direct negotiations with the Algerian rebel forces. At a Socialist party meeting in September 1958, Defferre helped to bring about adoption of two motions, one calling for a cease-fire and a political solution in Algeria, and another giving formal support to the new Gaullist constitution.

In the first national elections of the Fifth Republic, in November 1958, which swept de Gaulle's Union for the New Republic (UNR) into power, Defferre was defeated in his bid for re-election to the National Assembly. In 1959 he was elected to the Senate (the upper house of the French Parliament). Although he was re-elected in 1962, he gave up the Senate seat when he regained his seat as a deputy in the National Assembly in the elections held in November. In December 1962 he became chairman of the Socialist parliamentary group in the National Assembly, supporting some of de Gaulle's policies, although opposing those Gaullist measures that he felt were not in the nation's best interest.

In September 1963, the leftist weekly *L'Express* began to publish articles on a certain "Monsieur X," an unidentified candidate who might challenge de Gaulle in the presidential election scheduled two years in the future. Although nobody was specified in the articles, it appeared obvious to many observers that "Monsieur X" was Defferre. On December 18, 1963, following a Socialist party meeting in which he obtained the support of thirty-five of the forty-three members present, Defferre declared that he would be a candidate for the French presidency in the elections scheduled for late 1965, shortly before the expiration of de Gaulle's seven-year term as president. Calling on his party to endorse his candidacy, Defferre declared: "I hope first of all to be the candidate of the whole of the Left, and secondly that no decision and no event of whatever kind will prevent this election from taking place. It will make possible a broad confrontation of views between the Opposition and the Government."

On February 2, 1964 the French Socialist party executive committee formally nominated Defferre as its candidate for president, at the end of a turbulent two-day party congress. After first threatening to turn down the nomination, Defferre won party endorsement of substantially all of his own program. Far from committing him to a rigid Socialist position, the endorsement permitted him to campaign as a candidate for a wide sector of left and center opinion. Since the nation's broadcasting facilities, controlled by the government, allowed little time to opposition candidates, Defferre undertook an extensive grass-roots campaign based on his "Horizon '80" plan—a fifteen-year program for the years 1965 to 1980, outlining social, economic, and political reforms, with special emphasis on education.

To gain a broader perspective on the international scene Defferre visited the Soviet Union in late 1963, meeting with Premier Nikita S. Khrushchev, and in March 1964, while de Gaulle was visiting Latin America, he made a trip to the United States where he met with President Lyndon B. Johnson. An editorial in the Washington *Post* (March 25, 1964), commented that Defferre "relighted in American hearts the flame of affection for France. . . . Were he to come into power, France would have a formidable advocate indeed."

In contrast to de Gaulle's advocacy of an independent France within a loose European federation, Defferre supported more European integration, especially on the economic level. He opposed de Gaulle's plan for an independent nuclear force, which, he felt, would burden the French economy, and he recommended a policy of friendship but independence towards the United States.

According to polls, in September 1963 some 70 percent of the French people had never heard of Defferre, while a year later about 80 percent of the population were familiar with his name. In the municipal elections of March 1965 the coalition that he headed captured forty-one of the sixty-three seats in the Marseilles city council, defeating a rival socialist group that had made a coalition with the Communists.

To bolster his chances of election, Defferre tried to obtain the backing of a united front of opposition parties of the center and the left. Although he had sometimes received Communist support in past elections, he insisted that Communists be barred from joining the proposed federation. After many intraparty squabbles the French Socialist party on June 6, 1965 agreed to join a federation of non-Communist left and center political forces. Negotiations began with other parties, including the Radicals and the Popular Republican Movement (MRP), which is of Roman Catholic orientation. The parties failed, however, to overcome their differences, especially on the question of church-state relations, and the idea of an anti-Gaullist federation was dropped. On June 25, 1965 Defferre announced his withdrawal as a candidate for the presidency, although he left the door open for a possible future candidacy.

In late 1965 Defferre became involved in a feud with Socialist party secretary general Guy Mollet, whom he accused of having sabotaged his presidential campaign. In January 1966 he resigned from the seventeen-member board of party officers, although he remained on the forty-three-member Socialist party executive committee. On April 3, 1967, after he had won re-election to the National

Assembly as deputy from Marseilles, Defferre ran for the post of president (or speaker) of the National Assembly, but he was defeated by a vote of 261 to 214 by the incumbent Gaullist speaker, Jacques Chaban-Delmas.

The fiery mayor of Marseilles made headlines again in April 1967 when he engaged in a sword duel with a Gaullist deputy. Defferre, who is not known as a man to back out of a fight, had once been involved early in his career in a fist-swinging melee with Communists during an election campaign in Marseilles, and on another occasion fought a gun duel with a fellow member of the National Assembly. In recent years, however, he has prided himself on controlling his temper. "Now I just get upset for small things," he has said, as quoted by Henry Giniger in the New York *Times Magazine* (March 15, 1964). "For serious matters I keep calm." The latest incident was touched off during a heated debate in the National Assembly, during which Defferre reportedly insulted Gaullist Deputy René Ribière, who subsequently challenged him to a sword duel. Defferre, who knew the technique of sword fighting, quickly nicked his opponent in the arm twice, and Ribière asked the referee to stop the duel, the affront having been "washed away by blood."

Gaston Defferre is president of the departmental executive committee for Bouches-du-Rhône of the Federation of the Democratic and Socialist Left, and since 1963 he has served as president of the Company for the Canal and Regional Development of Provence. His decorations include the King's Medal for Courage in the Cause of Freedom, the Croix de Guerre, and the Rosette de la Résistance. He is an Officer of the Legion of Honor.

Gaston Defferre's first marriage, on September 13, 1935, to Andrée Aboulker, ended in divorce. On September 14, 1946 he married Dutch-born Marie-Antoinette Swaters, a member of a Marseilles shipping family. The Defferres, who have no children, live in a villa overlooking the Marseilles harbor and they also maintain an apartment in Paris. Defferre, who is known as "Gaston" to the people of Marseilles, is a Protestant. He is five feet nine inches tall and of medium weight, with thinning iron-gray hair, a firm jaw, and a tanned complexion. Henry Giniger noted in the New York *Times Magazine* (March 15, 1964) that Defferre has "one of the warmest and most engaging smiles in French politics," which serves, however, "to mask a somewhat austere manner offstage." Although he is fond of reading and attending motion pictures, Defferre's principal source of relaxation is the sea. He owns a thirty-nine-foot sloop, which he occasionally enters in sailing regattas. Political observers consider him more of a man of action than an intellectual.

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DE LAVALLADE, CARMEN (PAULA) (de la'vä-läd)

Mar. 6, 1931- Dancer
Address: b. c/o Musical Artists, 119 W. 57th St.,
New York 10019

The new species of performing artist known as the "total dancer" has no more shining exemplar than Carmen de Lavallade. A protégée of the late Lester Horton—a pioneer in the well-rounded education of terpsichoreans—Miss de Lavallade can sing and act as well as she dances, and her dancing itself cuts across the lines traditionally separating ballet, modern dance, nightclub entertainment, Broadway theater, and motion-picture and television choreography. Since beginning her professional career with the Horton Dance Theater in 1950, she has been featured with such companies as the Metropolitan Opera Ballet, the Boston Ballet, the American Ballet Theater, the Alvin Ailey Dance Theater, the Donald McKayle Dancers, her own troupe, and that of her husband, Geoffrey Holder. She is best known for her interpretation of West Indian dances by her husband, ballets by Glen Tetley, and religious and erotic choreography by John Butler. Many of the works in her repertoire were created expressly to fit her rare combination of graceful beauty and strong technique. "She can be sinuous and soft," Emory Lewis once wrote of her, "all the while with great reserves of technical fire. There are few such extraordinary dancers in any generation."

Carmen Paula de Lavallade was born in Los Angeles, California on March 6, 1931 to Leo Paul de Lavallade, a bricklayer and a postman, and Grace (Grenot) de Lavallade. She has two sisters: Yvonne, a former dancer who is married to Milton Davis, of professional football fame, and Elaine (Mrs. William Johnson), who is a teacher. Carmen did not begin to take dancing lessons until, in adolescence, she went to live with an aunt after the death of her mother. "We were a Creole family from Louisiana," she has explained, "and the theater and dancing just weren't done. It was really my cousin, Janet Collins [the noted dancer and choreographer], who broke the ground for all of us."

While still a student—in the class of 1949—at Thomas Jefferson High School in Los Angeles, Miss de Lavallade successfully auditioned for apprenticeship in the Lester Horton Dance Theater, then the best modern dance company on the West Coast. "Lester not only taught us dance. He introduced us to music, painting, sculpture, and acting. He insisted that we learn more than one form of dance. He wanted all of his students to be proficient in ballet, modern, and ethnic forms alike." As a Horton apprentice, Miss de Lavallade also gained practical experience in scenic design, costuming, and stage lighting.

After graduating from high school, Miss de Lavallade became a regular member of the Lester Horton Dance Theater, making her debut in the role of Salome in Horton's ballet *The Face of Violence* at the Dane Theater in Los Angeles in October 1950. While dancing with the Horton group, she was studying ballet privately with Carmelita Maracci, and from 1950 to 1952 she took classes in physical education at Los Angeles City College. In the Horton Dance Theater's first New York appearance, a concert at the 92nd Street YMHA in March 1953, Miss de Lavallade did, among other pieces, her interpretation of Salome. P. W. Manchester commented in *Dance News* (May 1953): "Carmen de Lavallade's Salome is an altogether remarkable conception, passionate, childishly capricious, lascivious, with a sheer physical beauty that compels a fascinated attention from the moment of her entry."

Lena Horne brought her to the attention of producers at Twentieth Century-Fox, and Miss de Lavallade danced in four Fox movies: *Lydia Bailey* (1952), *Demetrius and the Gladiators* (1954), *The Egyptian* (1954) and *Carmen Jones* (1955). The latter was choreographed by Herbert Ross, who, as soon as the filming was completed, in late 1954, went to New York to direct the choreography he had created for Truman Capote and Harold Arlen's musical, *House of Flowers*. He recruited Miss de Lavallade for the cast of the Broadway show, which opened at the Alvin Theater on December 30, 1954 and ran for 165 performances. Also in the cast was Geoffrey Holder, the West Indian-born dancer, whom Miss de Lavallade married on June 26, 1955.

At the Jacob's Pillow Dance Festival in Lee, Massachusetts on July 18, 1956, Miss de Lavallade appeared with her husband's dance company in a program that included *Banda*, a dance with a Haitian voodoo theme. Her television debut was in John Butler's *Flight* on the *Robert Herridge Theater* over the CBS television network in 1956. In the same year she danced the role of Madame Zzaj—Jazz spelled backward—in Duke Ellington's CBS-TV special *A Drum Is a Woman*, and the following year she was the lead dancer in Gian-Carlo Menotti's Christmas opera *Amahl and the Night Visitors*, choreographed by John Butler and presented over the NBC network. In 1959 she appeared with Butler's company in one of the programs of the religious series *Look Up and Live* on CBS-TV.

Between 1956 and 1958 Miss de Lavallade appeared as prima ballerina with the Metropolitan Opera Ballet in several productions, including *Aïda* and *Samson and Dalila*. In the latter opera she moved, according to Walter Terry in the New York *Herald Tribune* (March 23, 1958), "with mercurial lightness and artful seductiveness." At the New York City Opera on September 24, 1959 she was a soloist in the première of John Butler's ballet version of Carl Orff's *Carmina Burana*. In the 1959 United Artists release, *Odds Against Tomorrow*, a film starring Harry Belafonte, she played a straight acting role, that of Kitty, the "other" woman. In the late 1950's and early 1960's she studied acting under Stella Adler in New York.

Dancing opposite John Butler, Miss de Lavallade created the title role in Butler's *Portrait of Billie*, based on the life of blues singer Billie Holiday, at the Jacob's Pillow Dance Festival on August 19, 1960. On the same program she danced with James Truitte in Lester Horton's duet *The Beloved* and performed with Geoffrey Holder's group in dances inspired by West Indian themes and rhythms. Miss de Lavallade was in the cast of Langston Hughes' Christmas play *Black Nativity*, but she withdrew before the play opened at the Forty-first Street Theater in New York on December 11, 1961 because she objected to the title. The attitude behind her objection is reflected in a statement she made recently, in a 1967 interview: "I'm against capitalizing on the idea of an all-Negro production. The arts are colorless. That's what civil rights is about—not to segregate Negroes and whites into their own little groups. I believe in civil rights, not just in America, but all over the world. But I don't join organizations or marches. The arts are my way of contributing. I perform in integrated groups, and the performances are for everybody. As an entertainer my role is to give joy, not to go on marches."

CARMEN DE LAVALLADE

In January 1961, when *Ballet Ballads*, comprising three narrative song-dances written by John Latouche and composed by Jerome Moross, was revived at the East Seventy-fourth Street Theater in New York, Miss de Lavallade appeared in two roles: Cocaine Lil, the marijuana smoker's fantasy lover in *Willie the Weeper* (choreographed by John Butler), and the streaking Comet tamed by the folk superhero in the tall tale *The Eccentricities of Davy Crockett* (choreographed by Glen Tetley). Her two contributions, dance critics agreed, redeemed an otherwise unsatisfactory production. Typical was the response of Whitney Balliett of the *New Yorker* (January 14, 1961): "When she appears onstage, everything suddenly—and for the only time during the evening—falls into place. A tall, pretty, liquid girl, she pours rather than moves, brushes—but does not land on—the stage, and creates, unlike most of her colleagues, who tend toward elbowy squares, a series of endlessly graceful circular patterns."

In *The Gershwin Years*, a Leland Hayward production presented over CBS-TV on January 15, 1961, Miss de Lavallade danced the role of Bess in a ten-minute ballet sequence adapted from *Porgy and Bess* by Joe Layton. In March 1961 she went to Toronto, Canada to join the cast of *Impulse*, a jazz revue that closed before reaching Broadway. At Lewisohn Stadium in New York on July 1, 1961 she appeared with Alvin Ailey in the first New York performance of Ailey's duet *Roots of the Blues*, and the two dancers repeated the performance seventeen days later at the Jacob's Pillow Dance Festival. After the Festival performance, Lillian Moore wrote in the New York *Herald Tribune* (July 20, 1962): "Carmen de Lavallade is certainly one of the most lavishly endowed dancers in the business. Lithe as a reed, exotically beautiful, she can look like a slut or a Botticelli madonna at will. In *Roots of the Blues* she was sullen, sultry, provocative; each sensuous or willful mood was danced with tempestuous intensity." On the same program she gave the première performance of John Butler's *Letter to a Beloved*, a solo expressing conflict and indecision in the mind of a Renaissance beauty, and with Ailey she danced Lester Horton's *Dedication to José Clemente Orozco*. From February to May 1962 Miss de Lavallade performed in the Far East with the de Lavallade-Ailey Dance Company, which Alvin Ailey directed with Miss de Lavallade as his assistant. The tour was sponsored by the United States Department of State and administered by ANTA.

Appearing with Donald McKayle and his company on several occasions in 1963 and 1964, Miss de Lavallade performed in McKayle's *Blood of the Lamb, Reflections in the Park, Rainbow Round My Shoulder*, and *District Storyville*. At the Rebekah Harkness Foundation Dance Festival in the open-air Delacorte Theater in Central Park in September 1963, she was seen in *Three Songs for One*, choreographed for her by her husband to the music of folk songs of the Auvergne. On June 25, 1964, at the Caramoor Festival at Katonah, New York, she danced the fickle, self-centered Lesbia in John Butler's *Catulli Carmina*, set to Carl Orff's rendering of verses by the Latin poet Catullus.

Agnes de Mille's dramatic dance *The Four Marys*, a tragedy about a slave woman in the antebellum South who suffers first the lust of her mistress' lover and then the revenge of the jealous mistress, was given its première in March 1965 by the American Ballet Theater at Lincoln Center in New York, with Miss de Lavallade in the role of the tragic heroine. On April 2, 1965, with the same company on the same stage, Miss de Lavallade starred in a lighter work of Miss de Mille's, *The Frail Quarry*, a witty ballet about a passionate wife neglected by a bookish husband. During 1965 she flew to Paris several times to join her husband's troupe in appearances there. In April 1966 at Hunter College in New York City she was featured in two works by Glen Tetley: *Pierrot Lunaire*, with music by Schoenberg, and Tetley's new *The Mythical Hunters*. In September 1966 at the Delacorte Theater in Central Park she starred in the première performance of Tetley's *Chronochromie*. Miss de Lavallade was the recipient of the *Dance Magazine* Award for 1966.

After the world première of John Butler's *Aphrodite*, given by the Boston Ballet on January 27, 1967 with Miss de Lavallade in the title role, Clive Barnes wrote in the New York *Times* (January 29, 1967): "Presumably this *Aphrodite* was intended first and last as a vehicle for the remarkable Miss de Lavallade, and dancing like a beautiful tigress, she justified the confidence." On May 22, 1967 at the off-Broadway Village Theater, the Carmen de Lavallade Company presented *Portrait of Billie, Three Songs for One, Dedication to José Clemente Orozco*, and two new works: *Suite and Light*, choreographed by Geoffrey Holder and Alvin Ailey, and John Butler's *The Captive Lark*. In the latter, Miss de Lavallade portrayed Joan of Arc with, as Clive Barnes noted in the New York *Times* (May 23, 1967), "the insight of pain and the dimension of sainthood."

At the twenty-second annual Caramoor Festival in Katonah, New York on July 1, 1967, Miss de Lavallade danced the young Bilitis in John Butler's *Chanson de Bilitis*—poems of Pierre Louÿs set to music by Claude Debussy and Pierre Boulez—as Mildred Dunnock recited English translations of the verses. At the Rebekah Harkness Foundation Dance Festival, held in the Delacorte Theater in Central Park from August 29 to September 6, 1967, she performed in Glen Tetley's *Dithyramb*, set to Hans Werner Henze's Symphony No. 3, and she interpreted *Come Sunday*, four spirituals sung by Odetta and choreographed by Geoffrey Holder.

In *Five Ballets of the Five Senses*, a dance movie for television choreographed by John Butler, Miss de Lavallade is seen in three segments, including *Touch of Loss*, based on Robert Lowell's translation of a poem by François Villon. The film was made for the National Educational Television network and first presented over stations of the network on October 3, 1967. The works choreographed by John Butler and danced by Miss de Lavallade on the CBS-TV religious programs *Look Up and Live* and *Lamp Unto My Feet* have included *Adam and Eve, The Nativity*, and *David and Bathsheba*. Her nightclub appearances have taken place at Ciro's in Hollywood (with the Lester Horton Dance Theater in 1953), the Cocoanut Grove in Los Angeles (with the Geoffrey Holder company in 1958), and the Flamingo Hotel in Las Vegas (with the Pearl Bailey show in 1961).

The Carmen de Lavallade Company, an offshoot of the Glen Tetley Dance Company, is small in size, limited in schedule, and modest in its plans. Miss de Lavallade's work and travel schedule has forced her to abandon her classes for dance neophytes, but she is developing a lecture-demonstration format that will relate a variety of dance roles to painting, sculpture, and other arts. She believes that today's average dancer is strong in technique but weak in interpretation. "Dancers should have classes in learning roles just as actors have scene study classes," she said in an interview in September 1967. "They should learn to interpret musically and emotionally, not just technically. If they're going to do a dance about loneliness, they should go to 42nd Street and look around, and up into the hotel windows. Then they'll know about loneliness. Our young dancers have divine technique but empty heads. It's not their fault. They're not being educated."

Carmen de Lavallade and her husband live in a brownstone house on Manhattan's upper West Side with their son, Leo Antony Holder, who was born February 19, 1957. Geoffrey Holder designs most of his wife's costumes and many of her off-stage clothes. Miss de Lavallade is five feet six and one-half inches tall and weighs 124 pounds. She has long black hair, flashing brown eyes, and a smile that eludes most photographs. Off-stage as on, her hands are eloquently mobile, and her slim body moves with fluidity and lightness, conveying, in the words of her *Dance Magazine* Award citation, "the sensuous pleasure of movement with simplicity, elegance and superb control." Miss de Lavallade is on the board of directors of the Association of American Dance Companies for 1967-68. About her future she has said, as quoted by Robert Wahls in the New York *Sunday News* (January 29, 1961): "A dancer is like a fighter. He must have youth. I want to go on singing and acting because there is a longer future than in dancing."

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JOHN DIEBOLD

DIEBOLD, JOHN (THEURER)

June 8, 1926- Management consultant
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A certain awe in the American reaction to the advent of automation can be detected in the designations given to one of its chief interpreters, John Diebold, as "the high priest," "the evangelist," and "the prophet" of the new electronic technology. If Diebold is more closely identified with automation than any other expert, it is not only because he was the first to use the term in its present meaning or that he has conceived of ingenious uses for the computer. His prominence stems more significantly from his vision and imagination in foretelling the social revolution involved in automation and from his insistence upon making people in industry, government, and education aware of the challenges he believes they must be prepared to face. Diebold is president and chairman of the board of an international, multimillion dollar management-consultant firm, the Diebold Group, Inc., whose 300 to 400 assignments a year involve the future of some of the most influential companies in the United States and Europe, as well as the operations of entire governments.

John Theurer Diebold, the younger of two sons of William Diebold, a lawyer, and Rose (Theurer) Diebold, was born in Weehawken, New Jersey on June 8, 1926. His brother, William Diebold Jr., is the director of economic studies for the Council of Foreign Relations. At local public schools—Alexander Hamilton Grammar School, Theodore Roosevelt Grammar School, and Weehawken High School—John Diebold acquired a conventional academic training. The early educational forces that nourished his inquiring and creative inclinations came from the encouragement and understanding of his parents, who indulged his eagerness to keep a menagerie of pets, to collect and catalogue thousands of miscellaneous objects of historical and scientific interest, and to set up a research laboratory at home. They also often took him on educational trips, including a visit to Europe in 1937.

World War II was in full swing when Diebold graduated from high school and enrolled in Swarthmore College. As the war continued, he left college at the end of his freshman year to enter the United States Merchant Marine Academy at King's Point, New York. Besides taking courses in shipping management and technical and industrial engineering, he served aboard the SS *Shooting Star* on convoy duty in the North Atlantic in 1944-45. He obtained a B.S. degree, with a regimental academic award, in late 1946, and upon his discharge from service, he returned to Swarthmore. His recreations at college included collecting rare books and horseback riding. In economics, his major subject, he achieved scholastic honors, and he also did well in political science and psychology, but meeting language requirements gave him so much trouble that he had to take a special course in German before qualifying for his B.A. degree, conferred in 1949.

During the next two years, as a student at the Harvard Graduate School of Business Administration, Diebold found the subject on which his lifework would center. In 1950 he was assigned to head a student group project, under the general direction of Professor Georges F. Doriot, to investigate automatic control mechanisms in manufacturing. In the course of his research on the application of electronic computers to factory mechanisms, Diebold interviewed the leading pioneers of computer technology, John Von Neumann and Norbert Wiener, and became interested in a complex concept that took him far beyond the group study.

The report of his research team at Harvard, "Making the Automotive Factory a Reality," became a starting point for Diebold's own pioneering work in automation. Awarded his Master of Business Administration degree with distinction in 1951, he continued to amass and organize a wealth of information and observation that he presented in 1952 in *Automation: The Advent of the Automatic Factory,* published by the D. Van Nostrand Company. His authoritative, wide-ranging study includes an exploration of the probable social and economic changes that would be brought about by automatic manufacturing and processing in the electronic age.

Although Diebold is generally credited with coining the word "automation," a simplified form of "automatization," he has acknowledged its earlier use by D.S. Harder, an executive of the Ford Motor Company. As Wilbur Cross pointed out in his biography *John Diebold: Breaking the Confines of the Possible* (Heineman, 1966), "Mr. Harder used the word to describe the use of machines for the automatic processing of parts, whereas the Diebold interpretation relates to the broad application of communications technology, ranging far afield from the factory and the assembly line." For Diebold, automation necessarily involves feedback and control: a machine not only does the work of man, but controls its own operations, such as correcting its mistakes.

Before his book was completed, Diebold had taken a position as a junior consultant with the management-consultant firm of Griffenhagen & Associates at a beginning salary of $300 a month, considered rather meager for a graduate of the Harvard Business School. Very soon he was transferred from the New York City office to Chicago to serve as personal assistant to E.O. Griffenhagen. Along with gaining much practical experience in his consulting assignments, he came into contact with many leaders in business and industry, both nationally and internationally, who influenced his economic thinking. At the end of about three years, however, he was ready for a change. "I left because the boss couldn't see any future in automation," he told Sidney Fields of the New York *News* (December 23, 1965), "So I started my own firm."

With the help of his wife, the former Doris Hackett, who had also worked with the Griffenhagen company, Diebold launched John Diebold & Associates, Inc., in 1954. For well over a year, using the family home in Weehawken as an office, they worked without capital to qualify themselves as experts in all aspects of automation and to attract the interest of businessmen to the use of automation in industry. Diebold's book on automation and his other published work, including a series of three articles in the *Nation* in 1953, helped to establish his reputation as a leader in the field. In 1954 he took part in the founding of the magazine *Automatic Controls,* to which he contributed a monthly column called "Feedback." Overcoming misconceptions about the word "automation" itself was among Diebold's early problems.

As the significance and inevitability of automation became apparent, several leading companies turned to Diebold for guidance. Soon after he had been retained by Stromberg-Carlson, Crowell-Collier, and other clients, Diebold moved from Weehawken to an office in New York City, and he eventually set up headquarters for the worldwide operations of the Diebold Group, Inc., at 430 Park Avenue. In expanding his company he opened offices in Los Angeles, San Francisco, Washington, and Chicago and acquired control in 1957 of the firm that had once employed him, Griffenhagen & Associates. A few years later he merged Griffenhagen with L.J. Kroeger & Associates to form Griffenhagen-Kroeger, Inc. At about the same time he took over a Philadelphia consulting firm specializing in marketing, Alderson Associates, Inc.

A businessman whose success has depended in considerable measure upon practising what he teaches, Diebold has applied to his own organization the belief that a major company must be international in scope if it is to prosper. During 1958 he formed two overseas partnerships: Urwick-Diebold, Ltd., in England and Berenschot-Diebold, N.V., in the Netherlands. A year or so later he became president of Diebold Europe, S.A., with subsidiaries in Frankfurt, Paris, and Milan. In 1964 he acquired Rothschild Frères as a partner in his management-consulting operations in France.

When Diebold founded his own consulting firm in 1954, there were some 100 computers in the world. By the end of the next decade, the number of computers had increased to about 25,000. Keeping pace with the automation revolution, Diebold then was directing the activities of offices in thirteen cities on five continents. Among the clients that he had served by 1966 were E.J. du Pont de Nemours & Company, General Electric Company, International Business Machines, International Telephone and Telegraph Company, Radio Corporation of America, Westinghouse, Xerox Corporation, and the American Hospital Association. He had also been retained for special assignments by the United States Department of Defense, the state of California, and the governments of Nepal, Indonesia, the Philippines, Jordan, and Venezuela.

A staff of about 250 employees of the Diebold Group, many of them highly trained specialists, handle some 350 assignments a year. A study made in 1957 by a research branch of the Diebold Group has shown that generally where companies have been dissatisfied with their investments in computers it is because businessmen handled conversion to automation as a technical, rather than a managerial, problem. Diebold's experts offer planning for the future in all phases of management, but especially provide managerial techniques that facilitate the use of automatic equipment. To facilitate its entry into the areas of operating and manufacturing, John Diebold, Inc., with Ralph E. Weindling as president, was made a holding company in January 1967. Among its interests is the Diebold Group. Diebold joined, in September 1967, with the Commercial Credits Company and a subsidiary of the Southern Pacific railroad ,the Bankers Leasing Corporation, to form the Diebold Computer Leasing Company. The company has captured a sizable part of the business that has opened in recent years for middlemen who buy computers from manufacturers and lease them to users.

Diebold is often called "the elder statesman of automation," and his position in the vanguard of proponents of the new technology was recognized in August 1960 when he was called to Capitol Hill to testify in hearings of the subcommittee on automation and energy resources of the Joint Economic Committee. Regarding automation as the country's "major economic tool" for increased productivity in factories and offices, he urged the formulation of a national policy to promote and make effective use of technological developments, not to apply brakes to automation, but rather to spur its growth by such means as a tax plan that would "encourage business innovation." He has repeatedly warned that if the United States falls behind the Soviet Union and other countries in taking advantage of technological achievements in automation, it will lose its economic leadership.

In his Congressional testimony and on earlier and later occasions Diebold has said that the fear that automation will cause mass unemployment is largely unfounded. He has not denied that there will be some job displacement, but he has insisted that automation will eventually create more and better jobs than it eliminates. Where the problem of temporary unemployment does arise it can be met through retraining programs and other measures.

Job dislocation, Diebold asserts, is just one, and not the most important, of the many changes that man must prepare himself for in the new way of life that the machines are creating. "Today's machines," Diebold has pointed out, as quoted in the New York *Times* (March 28, 1965), "deal with the very core of human society—with information and its communication and use." In the coming world he foresees the birth of major industries that will provide, for example, the services of researchers, librarians, and teachers through central systems that may be analogous in some ways to those of the present-day electric-utility industry. Information technology will especially affect methods and products in publishing. Banking, too, according to Diebold, may undergo enormous changes in the emergence of a "cashless society," where buying and selling will involve only an immediate electronic transfer of money and credit.

The Diebold Research Program of his own firm, which keeps participating companies abreast of technological developments in industry, universities, and government, enables Diebold to bring the most up-to-date information to his contributions to the literature of automation. He has published more than 200 articles for popular and professional periodicals and speeches before national and international audiences of varied interests. A comprehensive statement of his views is presented in *Beyond Automation* (McGraw-Hill, 1964).

Diebold served as a member of the advisory committee on manpower and automation of the United States Secretary of Labor in 1962, of President John F. Kennedy's committee for the Department of Labor's fiftieth anniversary in 1963, and of the United States delegation to the United Nations Conference on Science and Technology, for the benefit of less developed nations, in Geneva in 1963. He has been active in behalf of the Institute for the Crippled and Disabled in New York and of the United Epilepsy Campaign. And, in keeping with his interest in educating for change in the world of automation, he has served as chairman of the visiting committee of Clarkson College and as a member of the visiting committee on economics of Harvard University and the United States advisory committee of the European Institute for Business Administration.

Among the professional organizations to which Diebold belongs are the International Cybernetics Association (member of the board of directors), the Society for the History of Technology (member of the advisory committee), the Systems and Procedures Association, the American Society for the Advancement of Management, the Commerce and Industry Association in New York, and the Institute of Directors in London. His clubs are the Union League, the Chicago, and the Harvard in New York City.

John Diebold and his wife, Doris (Hackett) Diebold, who were married on November 22, 1951, have one daughter, Joan, born in 1962. For about ten years Doris Diebold, an expert mathematician, held the position of treasurer in the Diebold firm. The family lives in a Manhattan apartment overlooking the East River. As William D. Smith observed in the New York *Times* (March 28, 1965), "For a man whose central business philosophy is awareness of change, John Diebold personally does not like change." The Elizabethan beams and panelled walls of his drawing room, imported from England by a previous occupant of the apartment, suit very well the taste of a man who still collects rare books and whose art collection includes paintings by Joshua Reynolds and Gilbert Stuart. Among his several other cultural interests are music and the theater.

Tall, slender, and fair-haired, Diebold looks several years younger than his age. He has a soft voice, and according to Clay Felker of *Esquire* (March 1962), he is "far from the popular image of a dynamic, table-pounding young entrepreneur." Many people however, are impressed by his drive and restlessness. In *Forbes* magazine, (August 15, 1966) he was described as "something of a controversial character with more than a little of the showman about him." Noting that he is often referred to as "Mr. Automation" and "the high priest of automation," the *Forbes* writer went on to say, "Diebold himself, if not a boastful man, has cultivated a brisk, authoritative manner that reinforces that image."

The United States Junior Chamber of Commerce chose Diebold as one of the country's Ten Outstanding Young Men of 1961, and in 1965 Rollins College awarded him an honorary LL.D. degree. In a speech at Columbia University in 1963, one of several occasions on which he has addressed an academic audience, he summed up what might be called his own American dream: "Our task today is wisely to use our technology, our knowledge of history and our compassion, to make the age of automation a golden Periclean age in which a society based on the work of the machine—not human chattel—rises to the full heights of which the human spirit is capable."

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DILLER, PHYLLIS

July 17, 1917- Comedienne
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A dozen years ago at a California nightclub a housewife and mother of five named Phyllis Diller, using jokes that she herself had written, launched an unlikely career as a standup comedienne. Now one of the country's highest-paid entertainers, Phyllis Diller garners about a million dollars a year from nightclub performances, TV appearances, books, records, and films in which she has co-starred with Bob Hope. "The Funniest Woman in the World," as she is billed, owes her nationwide popularity largely to her mastery of satirical self-depreciation. In her carefully planned outlandish makeup, costuming, and posturing and in the timing of her gags, she is a consummate professional who projects the raucous spontaneity of a natural clown.

Born Phyllis Driver in Lima, Ohio on July 17, 1917, Phyllis Diller is the only child of Perry Marcus Driver, an insurance sales manager, and Frances Ada (Romshe) Driver. She has pictured herself as a somewhat shy, freckled-faced, plain-looking girl—not "the type that boys had to lash themselves to masts to stay away from," as she quipped in an interview with Alex Haley for the *Saturday Evening Post* (March 31, 1962). At Central High School in Lima she played tennis, took part in dramatics, and wrote for the student paper. She showed musical ability singing in school and church concerts and upon graduation in 1935 she enrolled in the Sherwood Music Conservatory in Chicago.

Two years later, assailed by a fear that her talent might not be great enough for the concert stage, Miss Driver transferred to Bluffton College in Ohio, with the intention of taking courses to qualify as a music teacher. She specialized in literature, along with music, and worked on the school paper as humor editor. In her senior year at Bluffton she met Sherwood Anderson Diller, whom Lloyd Shearer described in *Parade* (August 6, 1961) as the "scion of a wealthy Bluffton family." They eloped to Kentucky and were married on November 4, 1939.

Becoming a homemaker and a mother, during World War II Phyllis Diller moved with her husband and first-born son to California, where Sherwood Diller found work as an inspector at the Alameda Naval Air Station. For the next ten years her husband moved from one job to another, including that of refrigerator salesman at Sears Roebuck, while she washed, sewed, cooked, raised her five children, and for a time conducted the children's choir of the Alameda Presbyterian Church. Small inheritances following the deaths of first her father and then her mother only temporarily eased the family's financial pressure.

To help make ends meet, Phyllis Diller took a job as writer of a shopping column for the San Leandro *News-Observer*. Soon she advanced to writing copy for Kahn's Department Store in Oakland and from there to writing continuity for radio station KROW in Oakland and on up to heading the merchandising and press relations office at radio station KSFO in San Francisco. Meanwhile, she had been moving toward show business from another direction.

Her basic approach in her work as a comedienne, Phyllis Diller has said, has been in a spirit of "corrective attitude toward tragedy." During the bleak days in Alameda she used to disguise her frustrations and despair by making light of her troubles before a gathering of other housewives at the local laundromat. Her small audience hilariously welcomed her jokes about drudgery, such as, "I bury a lot of my ironing in the backyard." Later when she began to entertain at PTA meetings and before similar groups, she more fully discovered her gift for making people laugh.

Encouraged by her husband, Phyllis Diller began to consider the possibility of becoming a professional entertainer. She lacked the necessary self-confidence, however, until by chance she came across a book by Claude M. Bristol called *The Magic of Believing*, which gradually contributed to a change in her outlook, although she had earlier scoffed at self-help books about the power of positive thinking. She wrote a few comedy routines—inspired in part by the TV performances of comics like Art Carney, Milton Berle, Bob Hope, and Joan Davis—and hired a drama coach to help give her work a polished touch.

On March 7, 1955, at the age of thirty-seven, Phyllis Diller made her debut at the Purple Onion, a San Francisco nightclub. To take advantage of both her musical training and her flair for impersonation, she fooled around the piano in her first act, spoofing Eartha Kitt and Yma Sumac and interspersing a few topical wisecracks—but not to immediate thunderous applause. Sensitive to audience risibility, however, she soon learned by trial and error to adapt her gestures, facial expressions, and the timing of her jokes accordingly. Her original two-week engagement at the Purple Onion was extended to eighty-nine weeks.

For the next few years, with her husband acting as her manager and goad, Phyllis Diller crisscrossed the country, playing nightclubs in California, Nevada, Florida, and New York—as well as in-between bistros along an up-and-down course to the top. Her goal, she told Alex Haley when she was still the Purple Onion headliner, was to star at San Francisco's hungry i within five years. In the summer of 1961, well before her deadline, she received the bid from the hungry i that put her in the ranks of Jonathan Winters and Bob Newhart. Perhaps the most important boost to her popularity came from her performances on television, particularly on the *Jack Paar Show*, on which by mid-1961 she had appeared some thirty times. She was eventually seen on almost all the leading TV variety or comedy shows, including those of Ed Sullivan, Red Skelton, Andy Williams, Dean Martin, Steve Lawrence, and Jack Benny.

Quite early in her continuously experimental career Phyllis Diller acquired a distinctive style as a standup comedienne. In her delivery, which has been described as both "natural" and "calculated," she hit upon the device of a braying, cackling laugh, apparently at first to prime laughter for her jokes.

Then, finding that the laugh itself struck many people as being just as funny as her gags, she made it her trademark, even though several otherwise admiring critics complained in their reviews of her act that her laughter irritated them.

Laughing at her own jokes is part of Phyllis Diller's overall gimmick of laughing at herself. She takes a frenzied, infectious delight in self-ribbing, making fun of real or imaginary experiences that often lash satirically at social pretenses and veneers. By no means an unattractive woman, she strives for a freakish appearance through exotic hairdos and costumes, sometimes simply by carrying current fashions to the extreme or by contriving a jarring combination of styles. In nightclub and television performances she occasionally wears her hair white, silky, and straight, but usually her coiffure is so wild that she explains that she combs her hair with an electric toothbrush.

Even in her fairly early tours of nightclubs Phyllis Diller traveled with some two dozen pieces of luggage. Her props, all of which come in many different colors, include contact lenses, boots, gloves (in the tradition of clowns), a long cigarette holder, and handmade elaborate gowns of expensive fabric —usually baggy or otherwise designed to suggest an improbable figure. She insists she is a Slenderella reject. The target of some of her most amusing jokes at one time was a scraggy fur scarf that she claimed she trapped under her own kitchen sink.

As big-time show business has put increasing demands on Phyllis Diller and her material, she has had to employ writers to assist her in the preparation of her acts. But her performances retain the humor characteristic of the stage personality that she alone created, during the many years that she wrote her own material unaided. Her staccato outpouring of seemingly personal or autobiographical one-liners, anecdotes, and offhand comments centers about her domestic plights as a wife and mother, her ordeals in driving her car, and her tribulations as a performer.

The world of Phyllis Diller, as she has peopled it in her act, is inhabited chiefly by a husband, Fang (whose one tooth is two inches long), children, and relatives. After an interview with Phyllis Diller for the San Francisco *Sunday Chronicle* (May 29, 1960), Jim Walls observed, "It was difficult to decide whether it was the performer talking, or the person, or both." Many others have been similarly puzzled. Her jokes about a mother-in-law called Moby Dick and about a sister-in-law called Captain Bligh led to litigation in early 1966 when Phyllis Diller sued for the right to use in-law jokes about a "fictitious family." By that time she had obtained a divorce from Sherwood Diller, but she continued to tell Fang jokes. "My stage character is a cartoon," she explained to Daniel Greene (*National Observer*, August 1, 1966). "Everything I say on stage is in a bubble over my head." She contrasted her stage character with her real personality by pointing out that even though she carries a cigarette holder in her act, she herself does not smoke.

There was less question of fictitiousness of character when Phyllis Diller took the role of Mrs. Phyllis Poindexter Pruitt in her own television series, ABC-TV's *The Pruitts of Southampton*, beginning in September 1966. The mannerisms and antics of the impoverished socialite struggling to keep up appearances, however, became increasingly those of Phyllis Diller the performer, and in January 1967 the series was renamed *The Phyllis Diller Show*. Despite the popularity of her show, it could not compete successfully against the offerings of the other networks, and ABC did not continue the show in the fall of 1967 season.

PHYLLIS DILLER

During the years that Phyllis Diller had maintained a grueling schedule on the nightclub circuit, she made occasional attempts to extend her talents to the stage and screen. The theatrical productions in which she has played on the road have included *Dark at the Top of the Stairs* (1961), *Wonderful Town* (1962), and *Happy Birthday* (1963). In motion pictures, meanwhile, she had a bit role in 1961 as Texas Guinan in *Splendor in the Grass*, but her appearance was too brief to attract critical notice. In 1965 she co-starred with Jack E. Leonard in Magna Pictures' *The Fat Spy*.

Bob Hope, Phyllis Diller's idol in the art of comedy, has been mainly responsible for her recent work in motion pictures. *Boy, Did I Get a Wrong Number* (United Artists, 1966), the first of five films in which she has appeared, or is scheduled to appear, with Hope, presented Phyllis Diller as Lily, a wacky housekeeper with a frightful hairdo in what one reviewer called a "fast near-bedroom-farce-type comedy." Critics gave mixed notices to that first film with Hope and to her second with the comedian, *Eight on the Lam* (United Artists, 1967), but their reservations stemmed more from the scripts themselves than from the performances of the stars. Howard Thompson of the New York *Times* (April 27, 1967) commented on *Eight on the Lam*: "The woman of the day is Miss Diller, as a raucous babysitter, streaking through the picture like a berserk comet, every hair standing on end."

Grotesque physical contortions, as self-ridiculing as jokes about her face and figure, contribute much to Phyllis Diller's zany type of comedy, and for some of her bizarre postures she draws on her lessons as a longtime student of the ballet. She once said, however, "I am a word girl," and that a good deal of her humor is verbal, rather than slapstick, is evident from the popularity of her records, including *Phyllis Diller Laughs, Are You Ready for Phyllis Diller?*, and *Great Moments of Comedy with Phyllis Diller*—all under the Verve label. The same observation applies to her books, *Phyllis Diller Tells All About Fang* (Macventures, 1963), *Phyllis Diller's Housekeeping Hints* (Doubleday, 1966), and *Phyllis Diller's Marriage Manual* (Doubleday, 1967).

In January 1967 Phyllis Diller received the Distinguished Service Citation from the ladies' auxiliary of the Veterans of Foreign Wars for the quality of her work as a comedienne and for a trip she had made to South Vietnam to entertain the armed forces. She took part in April of that year in the launching in Washington of the Federal Payroll Savings Bond Drive. On occasions such as these and in her many interviews for newspaper and magazine articles she clowns as rowdily as in nightclub appearances. She is a member of the Union League Club and of the press clubs of San Francisco, Omaha, Minneapolis, and Portland, Oregon. Since 1964 she has been president of Eldorado Enterprises, Inc., and she also owns 80 percent of Diller Broadcasting Corporation.

Phyllis Diller and Sherwood Diller were divorced on September 3, 1965, and the following month, on October 7, she married the entertainer Warde Donovan. Before the end of the year she had separated from her second husband, but rumors of reconciliation have since appeared occasionally in the press. By her first marriage Phyllis Diller is the mother of Peter Diller 3d, Sally Diller, Suzanne Diller, Stephanie Diller, and Perry Diller 2d. Each of her children plays a musical instrument, and in their antique-filled mansion in Brentwood, California, according to one report, there are six pianos, three organs, a harpsichord, drums, a xylophone, flute, and saxophone, among other instruments—all of which Phyllis Diller plays.

Although she tends to appear gawkily tall on stage, Miss Diller is only five feet four inches in height, and she weighs 120 pounds. Her eyes are hazel and her hair, she says, is "tweed." Cooking (she has a recipe for "garbage soup"), painting, music, and writing are among her hobbies. The clown image that she insists she has created just for the public prevails also at home to a certain degree. She delights in displaying on her finger a pillbox ring in which she stores the caps of two front teeth before dining. On the wall of her Lincoln Room there hangs an etching called *Lincoln Crossing the Delaware.*

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DRAPEAU, JEAN

Feb. 18, 1916- Mayor of Montreal
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If, in Jean Drapeau's words, "a politician is only as good as the promises he keeps," then he himself must be ranked among the best of the breed. Currently serving his fourth term as mayor of Montreal, Canada's largest city, he has—since first being drafted as a mayoralty candidate by the reform-minded Civic Action League in 1954—chalked up an enviable record of accomplishment, heading a municipal administration that, from the standpoint of efficiency, probably has no equal on the North American continent. With justification the citizens of Montreal now regard any campaign pledge made by Drapeau as a harbinger of things to come, and, in the fall of 1966, when he staged his most recent bid for re-election, they gave him an unprecedented 94.4 percent of the vote.

Such an overwhelming majority constituted more than an acknowledgment of faith in Drapeau's leadership; it also expressed gratitude to the man who, from the beginning of his public career, has tried to improve Montreal's image both at home and abroad, to earn for it recognition of its status as an international metropolis, and, ultimately, to transform it into what he calls "a great, respectable, humane place." The degree to which he has achieved his aims can be attested to by the millions who visited Expo 67, the success of which was due in no small measure to his efforts.

Born in Rosemount, a Montreal suburb, on February 18, 1916, Jean Drapeau is the son of Joseph Napoléon and Berthe (Martineau) Drapeau. His ancestors arrived on the island of Montreal in 1642, the year the city was founded by a group of missionaries from France. For many years his ancestors were socially and economically outclassed by the British in Montreal (as a young widow, his paternal grandmother scrubbed tavern floors to support herself and her son) and Drapeau grew up in the traditional French-Canadian milieu, "furious at the hoity-toity English." His attitude has long since mellowed, and, particularly of late, he has advocated co-operation between the once hostile factions.

As a Roman Catholic, Drapeau went to church-sponsored secondary schools: first, Jean-de-Brebeuf, then, Le Plateau. He graduated from the University of Montreal in 1937 with a bachelor of arts degree, and he remained at the University for several more years, attending its law school. In the meantime, he supported himself by means of a part-time job in the City Welfare Department, for which he was well qualified as a former major in social science while he was an undergraduate. During that period the possession that he prized most highly was a 1929-model Roosevelt automobile that he had bought for a hundred dollars.

Drapeau's involvement with politics began when, as a law student, he took part in the rebellious activities of the League for Defense of Canada, a Quebec extremist group violently opposed to the federal government's wartime conscription policy.

In 1942 he unsuccessfully ran for Parliament on the League's anti-draft ticket, but he excited the admiration of Henri Bourassa, publisher of the argumentative and influential French-Canadian newspaper *Le Devoir*. After hearing Drapeau deliver a fiery campaign speech, he prophesied: "That young man will go far."

In 1943, on completion of his legal studies, Drapeau was admitted to the Montreal bar. He began to practise law in the city's criminal and civil courts, where he specialized in commercial and corporation law. In 1944 he became a candidate for the Provincial Legislature, again on an anti-draft ticket, this time under the banner of the Bloc Populaire, but he lost the race. Twenty-two years later he recalled for Ian Adams of *MacLean's Magazine* (December 3, 1966) that his second ignominious defeat cured him of "fighting for lost causes."

Accordingly, Drapeau put aside all thoughts of competing for public office to concentrate on the development of his law practice. He acted as defense counsel for thirteen accused murderers, winning acquittals for seven. In 1948 *Le Devoir* availed itself of his services as a legal adviser, when it prepared a series of articles—calculated to shock—on the subject of silicosis, the lung disease that was plaguing some of Canada's industrial centers at the time. During the turbulent asbestos strike of 1949. Drapeau defended many of the workers who had been arrested.

In collaboration with Pacifique ("Pax") Plante, Drapeau wrote for *Le Devoir* a series of articles deploring the moral laxity of the Montreal Police Department. The resultant furor led to a four-year probe by the judicial branch of the city government, which set up the Caron Commission to investigate the newspaper's charges and named Jean Drapeau to serve as co-prosecutor at its hearings. The commission reported that drastic reforms were necessary. Heeding that directive, the political party known as the Civic Action League launched a campaign that, when municipal elections were held in 1954, resulted in sweeping into office a group of candidates intent on "house-cleaning." Drapeau, the League's choice for mayor, won by an overwhelming majority.

More rigorous law enforcement was the principal aim of Drapeau's administration, and, during his first three-year term in office, significant strides were made toward a reduction of the crime rate. He also put the finishing touches on plans for the building of a 3,000-seat concert hall, arguments over the location and financing of which had raged impotently for a quarter of a century, and pushed through appropriations to help solve Montreal's increasingly knotty traffic problems. But the failure of other projects that he endorsed made him realize that the real governing power rested in the hands of the executive committee, whose six members were selected by the City Council, and whose chairman was in a better position than the Mayor to "get things done."

By speaking out on such topics as the need of municipalities for more autonomy, Drapeau antagonized the heads of the provincial government. And, by opposing as impractical a slum-clearance proposal known as the Dozios Plan, he incurred the wrath of his own City Council. His consistent refusal to compromise cost him the battle for re-election in the fall of 1957, and he was succeeded as mayor by Sarto Fournier, a former senator, whose margin of victory was, to be sure, slim: about 4,000 votes.

JEAN DRAPEAU

Although out of office for three years, Drapeau did not relinquish the hold he had established on the public imagination. He ranged through the Province of Quebec, voicing his belief that the time had come for a peaceful revolution. "We are," he told his listeners, "past the hour for ordinary reforms." *Jean Drapeau Vous Parle* (Jean Drapeau Speaks to You), a book in which he stated his political convictions, was published in 1959. The following year, he ended his association with the old Civic Action League and announced the formation of a new group, the Montreal Civic Party. Not surprisingly, he was its candidate for mayor in the municipal election of 1960.

Restored to office by the voters, but only for a two-year term, pending the reorganization of Canada's municipal governments, Drapeau quickly took steps to halt a resurgence of the crime wave that, immediately before his re-election, had crested dramatically with the commission of seven murders in less than a month. Bank hold-ups had also increased, totaling fifty-four that year. On a top-secret flight to Europe, Drapeau sought advice from both Scotland Yard and the Paris Prefecture of Police. Both agencies agreed to send a senior officer to Montreal for one year, and, with the aid of those consultants, the Mayor soon effected a sweeping reorganization of his city's law-enforcement agencies.

Even more heartening to the citizenry of Montreal was Drapeau's pledge to provide them with a modern subway system, a project that had been in the works for fifty years. He kept his promise and construction of Le Métro started in 1961. The concrete evidence of progress was largely responsible for the stunning victory that he scored at the polls in 1962. Almost 90 percent of the votes cast were for Drapeau, and he embarked on his third term assured of the electorate's confidence. Another reason for his optimism was the fact that legislation had been enacted not only to extend the mayor's term to four years but also to reduce the size of Montreal's hitherto unwieldy ninety-nine-member City Council, thus making it easier for him to deal with it.

Shortly after Drapeau's re-election in October 1962, the Bureau of International Expositions, before whose Paris-based steering committee the Mayor had appeared the previous August, let it be known that Montreal was its choice as the site for a World's Fair to be held in the spring of 1967. Drapeau applied himself to the task of preparing for the spectacular event which, he was well aware, would coincide with the Canadian Confederation's one-hundredth anniversary. On April 19, 1963 the Toronto *Globe and Mail* quoted him as promising: "Everything will be ready in time."

The Mayor's first task was to pick a satisfactory spot for the exposition. When his idea to house it on two artificial islands right in the middle of the St. Lawrence River met with resistance from the fair's Commissioner General and his deputy, Drapeau went over their heads to the federal government, which was contributing 50 percent of the funds, and obtained its approval. Offended by Drapeau's move, the Commissioner General and his deputy resigned. So did one of the directors, Harry Price, who accused Drapeau of viewing the fair as a reflection of Montreal rather than the whole of Canada, but the controversy, rampant for a while, did not deflect the Mayor from his course.

Determined that his city should make a favorable impression on the tourists attending Expo 67, Drapeau arranged for an ambitious program of urban face lifting. It ran the architectural gamut from high-rise office and apartment buildings that lent the skyline a new look to underground shopping plazas that furnished the heart of the downtown district with what he referred to as a "double core." The opening of Le Métro supplied a crowning touch when it opened on October 17, 1966. Its rubber-tired trains traveled swiftly and smoothly on their concrete rails, affording a ride that was comparatively quiet and, at thirty cents a ticket, fairly cheap. Just a few days after the unveiling of Le Métro, Drapeau's constituents nearly unanimously voted him into a fourth term as mayor.

Six months later Expo 67, with its theme of "Man and His World," drawn from the writings of Antoine de Saint-Exupéry, opened as Drapeau had predicted it would, on schedule. Among its outstanding attractions was Habitat 67, a futuristic housing complex conceived by the brilliant young Israeli-Canadian architect Moshe Safdie. At a cost of $15,000,000 the Soviet Union erected a striking concave-roofed pavilion for the display of exhibits that proclaimed Russian triumphs in space technology. For the United States, Buckminster Fuller designed an imposing 20-story geodesic dome. Heightening the international flavor of the fair, and adding to its visual impact, were Thailand's delicate re-creation of a Buddhist temple and Mexico's seashell-shaped pavilion. All in all, sixty-two countries participated in the exposition. When Expo 67 closed on October 29, it had set an attendance record for a one-season world's fair with 50,306,648 admissions, and its success had done much to raise the prestige of Canada in the eyes of the world. In November the Montreal city administration announced its acceptance of a plan drafted by Mayor Drapeau to make Expo a permanent yearly fair.

On July 26, 1967, by politely reprimanding French President Charles De Gaulle for inflammatory remarks that he had made at the outset of his visit to Expo 67, Drapeau became a national hero. In a twenty-five-minute speech at a luncheon honoring De Gaulle, he rebuked his distinguished guest for having spoken in support of the separatist element in Quebec, and in so doing stressed his own faith in the future of a bilingual Canada. He was deluged with letters and telegrams congratulating him on his stand. The Calgary *Herald* cited him for his "statesmanship," and the Hamilton *Spectator* hailed him as one of Canada's "favorite people." Langevin Cote of the Toronto *Globe and Mail* (August 12, 1967) defined Drapeau's brand of patriotism as a reconciliation of "deep French-Canadian nationalism with an equally genuine love for and sense of belonging to Canada."

Jean Drapeau is a balding, round-faced, bespectacled man of medium height, who sports a small black mustache. His eyes, according to a writer for the *New Yorker* (April 29, 1967), are an "alert brown." He speaks fluent English, has few hobbies, and takes little interest in sports. He and his wife, the former Marie Claire Boucher, whom he married on June 26, 1945, are the parents of three sons, Pierre, Michel, and François. They live in Montreal East. At present the Mayor is absorbed in working out a proper future use for the abandoned Expo 67 site. He hopes that the International Bureau of Expositions can be persuaded to relax its ruling that, once a World's Fair is over, its physical plant must be demolished.

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ECKSTEIN, OTTO

Aug. 1, 1927- University professor; economist; government consultant
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In an era of baffling complexity and change, political and government leaders have come to rely more and more upon the insight and foresight of trained specialists for guidance in formulating national economic policy. Otto Eckstein, an authority in public finance and a professor of economics at Harvard University, is one of the most knowledgeable and professionally respected of the brilliant young experts that the federal government has recruited from academic circles in recent years to help keep the United States economically strong. The most important of Eckstein's several government assignments was to President Lyndon B. Johnson's Council of Economic Advisers, on which he served from September 1964 to February 1966 as a member of the three-man team that advises the Chief Executive on measures for promoting economic health. Eckstein is a skilled forecaster, adept in the use of electronic computers to simulate the effects of economic policy decisions.

A native of Germany, Otto Eckstein was born in Ulm on August 1, 1927 to Hugo Eckstein, a businessman, and Hedwig (Pressburger) Eckstein. He has one brother, Bernard H. Eckstein, a research chemist. The family moved to the United States in 1939, and Otto Eckstein, who had attended schools in Germany and England, completed his elementary education in a New York City school. He obtained his citizenship in 1945. After graduating in 1946 from Stuyvesant High School in New York, he entered the United States Army as a private, in February 1946. He was discharged in the rank of technician, fourth grade, in November 1947.

Resuming his education, Eckstein enrolled in Princeton University the following year, majored in economics, and was awarded the B.A. degree *summa cum laude* in 1951. He chose Harvard University for graduate study, taking his M.A. degree there in 1952 and his Ph.D. degree in 1955. Also in 1955 he joined the Harvard faculty, where he advanced from instructor to assistant professor in 1957 and then to associate professor in 1960 and to professor in 1963.

Economics had been Eckstein's consuming interest since he arrived in the United States in his boyhood, when he was impressed with the difficulty newcomers had in getting work during that period of high unemployment. "It seemed senseless," he told David G. Mutch of the *Christian Science Monitor* (June 27, 1964). "I put my intent to study economics in the high school yearbook." In college he did some work in the problems of underdeveloped countries, but he was mainly concerned with inflation, employment, and fiscal policy. His doctoral dissertation, *Water Resource Development: The Economics of Project Evaluation* (Harvard Univ. Press, 1958), was his first study in depth of the government and United States economy. It dealt with the methods used by the federal government in appraising water-resource projects.

In his book *Multiple-Purpose River Development* (Johns Hopkins Press, 1958), written in collaboration with John V. Krutilla, Eckstein considered the comparative economic merits of governmental versus private multipurpose development of river resources, using Hells Canyon, Alabama-Coosa River, and Willamette River as cases for analysis. He and Krutilla began with a review of the conditions that would have to exist in order for the free play of market forces to yield the maximum economic output consistent with the preferences of consumers. They then pointed out some special aspects of river development that would not be taken sufficiently into account by operations of the free market. Their study concluded that public participation is necessary to economic efficiency.

The river development analysis had been made for Resources for the Future, Inc., to which Eckstein was a consultant from 1956 to 1959. He served also as a consultant to the RAND Corporation from 1957 to 1964 and to the Committee for Economic Development in 1959. For the latter, a privately supported research organization of leading businessmen and educators, he prepared the study *Trends in Public Expenditures in the Next Decade* (1959). After examining in detail all major federal programs and consulting budget officials, he projected an almost unavoidable increase in expenditures of about $10 billion during the succeeding five years. He assumed conservative management and an economic growth rate of 3 percent and accounted for rises in defense and other program spending. He expected that revenues would rise with expenses provided there were no change in the world situation. He suggested that revenues might begin to exceed spending by 1962 if full employment could be achieved and maintained, but observed that there would be no room for tax reduction or reform.

OTTO ECKSTEIN

As technical director of the Joint Economic Committee of Congress, during 1959 Eckstein also conducted an investigation into United States fiscal policy. The staff's multivolume report offered important suggestions for encouraging economic growth, after criticising the design and effectiveness of the conventional policy tools employed by the Treasury and the Federal Reserve System. The report placed the blame for the decrease in growth rate during the Eisenhower years on the federal government's curtailment of activities in the realm of fiscal and monetary policy that might be inflation producing but found that the government's anti-inflation policies had failed. Maintaining that when public policy is faced with a choice between price stability and employment stability, the emphasis should be on employment, the report asserted that economic growth and a higher average level of employment could be achieved with little inflation. Its three main recommendations were that the government help to reduce fluctuations in the economy, encourage industries having large market power to be "more responsive to the public interest," and increase the supply of services whose prices had gone up the most, such as schools, transportation, and health.

The Democrats, under President John F. Kennedy, regained power in Washington in January 1961. Eckstein, who had contributed to the ideological foundations of the New Frontier's "Let's get the country moving again" campaign, set forth in his article "The World's Dollar and Ours," (*Reporter,* February 16, 1961) his ideas for economic policy during Kennedy's administration. He offered a cure for recession, the problem that Kennedy faced. The main weakness of the Eisenhower administration's record on inflation, he argued, was its unwillingness to adopt policies that might be unpleasant to administer in a pressure-group society, such as consumer credit controls and tax revisions, when the situation called for them. Rejecting the notion that the economy must be kept slack to counter the problems of balance of payments and inflation, he maintained that slow growth meant a squeeze on profits that would result in a decrease in business investment, less money devoted to research and development, and damage to the nation's export drive since American products must remain technically advanced to be competitive. He said that worry over balance of payments and fear of inflation should not result in an overcautious anti-recession policy. The government's best defense for the dollar should be a good offense—"an offensive against trade restriction and export subsidies and against high costs at home."

From 1961 to 1964, throughout the Kennedy administration and during the early months of the administration of Lyndon B. Johnson, Eckstein served as a consultant to both the Treasury and the Council of Economic Advisers. In the summer of 1964 President Johnson chose Eckstein to fill the vacancy left on his Council of Economic Advisers by John P. Lewis, whom he assigned to an economic aid mission in India. The council, established under the provisions of the Employment Act of 1946, operates as part of the Executive Office of the President. The findings of the council are incorporated in an economic report that the President submits annually to Congress.

When Eckstein joined the three-man CEA in September 1964, after Senate confirmation of his nomination, its chairman was Walter W. Heller and the other member was Gardner Ackley. As reported in *Newsweek* (November 30, 1964), at Eckstein's swearing-in ceremony President Johnson told his new appointee, who stands five feet six and a half inches tall, "Walter Heller and Gardner Ackley may have the height on you, Dr. Eckstein, but we do expect you to add depth worthy of both Harvard and Princeton." Heller resigned after the November 1964 election to return to teaching at the University of Minnesota, and Ackley succeeded him as chairman while Arthur Okun took Ackley's former place on the council. It was the general opinion, as expressed in *Newsweek,* that the new economic team had "the youth, class, brains, and drive to make the grade with LBJ."

By the end of Eckstein's term of service, he and his colleagues had faced a bewildering range of problems in connection with the government's attempt to keep economic growth from becoming inflationary and to provide the funds for fighting an unpredictable war and at the same time for carrying out the Great Society's social programs. In his annual economic report to Congress in early 1966, President Johnson was able to point to an unprecedented level of prosperity—to increases in gross national product, personal income, corporate profits, and jobs. Eckstein and his colleagues predicted a drop in unemployment during 1966 from 4.1 percent to 3.5 percent. However, they pointed out, because of the war in Vietnam, the future was uncertain and inflation would be a problem regardless of whether there was a slowdown or an escalation in the fighting.

The leave of absence that Professor Eckstein took from Harvard to fill his appointment to the CEA was originally to last only a year. At the request of President Johnson, however, he obtained permission from university officials to extend his term. In February 1966 he rejoined the Harvard faculty and was succeeded on the council by another Harvard economics professor, James S. Duesenberry. Eckstein spent the 1966-67 academic year doing research at the Center for Advanced Study in the Behavioral Sciences at Stanford, California.

Even after his return to the classroom, Eckstein's views on economic conditions continued to attract attention in the press and at times were regarded as reflecting or matching prevailing economic thought in Washington. In an address at the University of Michigan's Outlook Conference at Ann Arbor, on November 17, 1966, he recommended a temporary tax increase in 1967. He explained that the imbalance between fiscal and monetary policy had placed the burden for supplying monetary resources on the housing and construction industries. A tax increase and some easing of interest rates would, in his judgment, procure the resources needed in a fairer, more balanced way. He suggested the establishment of a method that Congress could use to adjust taxes "up or down—to keep the economy on a stable path." He predicted neither recession nor greater inflation for 1967 and gave some reassurance that recent developments were part of a welcome and natural re adjustment of the nation's economy to the world's changing situation.

Besides contributing articles to professional journals, Eckstein has served as editor of the *Review of Economics and Statistics.* He is also editor of the Foundations of Modern Economics series, published by Prentice-Hall; a contributor to *Economic Policy in Our Times* (Rand McNally, 1963-64); and the author of *Public Finance* (Prentice-Hall, 1964). He belongs to the American Economic Association and the Econometric Society. In 1960 he was awarded a Guggenheim Fellowship for special study in Europe. Princeton University awarded him an honorary Doctor of Laws degree in 1966. The citation read in part: "Incisive, attuned constantly to political realities, a breaker of bottlenecks, he exemplifies the efficacy of a highly trained theorist in the determination of public policy."

Otto Eckstein married Harriett Mirkin on June 27, 1954, and they have three children, Warren Matthew, Felicia Ann, and June Beth. They live in Lexington, Massachusetts. Professor Eckstein was once described in *Newsweek* as "a fast-talking dynamo," and he has proved himself a spirited debater in defense of liberal Democratic thinking in economics.

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ROSALIND ELIAS

One problem sometimes faced by opera is the fact that some of its brightest stars, although vocally superb, lack acting ability. It is not, however, the case with Rosalind Elias, who possesses a beautiful mezzo-soprano voice, an innate and highly developed musicality, and physical attractiveness, as well as dramatic sensitivity and capability. Since making her debut with New York's Metropolitan Opera Company in 1954 Miss Elias has appeared in a wide range of roles to critical acclaim. Her creation of the role of Erika in Samuel Barber's *Vanessa* in 1958 marked one of the highlights of her career, and her performances as *Carmen* have led critics to observe that she promises to become one of the great interpreters of that classic role.

Rosalind Elias was born on March 13, 1931 in Lowell, Massachusetts, the thirteenth and youngest child of Salem and Shelahuy Rose (Namay) Elias, who had immigrated to the United States from Lebanon. Even today Miss Elias retains in her speech a slight hint that Arabic was her first language. Ambitious to become an opera star since her early teens, Miss Elias began to take singing lessons, at her own insistence, with Mrs. Lillian Sullivan, a local music teacher, while attending high school in Lowell, and she appeared in featured roles in school musicals and revues. Her early idol was the Metropolitan Opera's mezzo-soprano Risë Stevens.

After graduating from high school, Miss Elias entered the New England Conservatory of Music in Boston, where she studied voice with Gladys Miller and appeared in the role of Poppea in a production of Claudio Monteverdi's *Coronation of Poppea.* While she was a student at the conservatory she also appeared with the Boston Symphony Orchestra as a contralto soloist in Bach's *St. John Passion,* conducted by Charles Munch, and in the Bach *Magnificat,* conducted by Wilfred Pelletier. Her unusual ability was recognized by Boris Goldovsky, who was on the conservatory faculty, and through her acquaintance with him she became a member of the New England Opera and secured the first of three summer scholarships at Tanglewood. She made her debut with the New England Opera in 1948 as Maddalena in Verdi's *Rigoletto.* In 1950 she sang the role of the miller girl in Jacques Ibert's *Le Roi d'Yvetot,* and in the following year she appeared as Dame Quickly in Verdi's *Falstaff,* as Pauline in Tchaikovsky's *Pique Dame (Queen of Spades),* and as Dryade in Richard Strauss's *Ariadne auf Naxos.*

Chaperoned by an older sister, in 1952 Miss Elias went to Italy to study with Maestro Luigi Ricci of the Rome Opera. Her talents soon came to the attention of impresarios from La Scala in Milan and the San Carlo Opera in Naples, and she was offered two contracts. She sang in Italy for a year, appearing in such small roles as that of the second lady in Mozart's *The Magic Flute,* and for a time she studied with the noted basso Nazareno de Angelis. Although she had planned to remain in Italy for two years she was compelled to cut short her stay there when her mother became ill, and she returned to the United States.

Upon her return from Italy, Miss Elias studied briefly with the American Theater Wing on a scholarship. Having long harbored the ambition to sing with the Metropolitan Opera in New York, she then decided to enter the Metropolitan Auditions of the Air, for which she sang "Stride la vampa" from Verdi's *Il Trovatore* and the letter scene from Massenet's *Werther.* By means of the auditions she had hoped to begin a Metropolitan career in an important role. She had already decided that if she did not succeed in the auditions she would return to Europe, hoping to come to the attention of the Met by giving distinguished performances with European companies. When the Metropolitan Opera Company needed a singer for the supporting role of Grimgerde, one of the Valkyrs, in a performance of Wagner's *Die Walküre,* Miss Elias was asked to withdraw from the auditions and accept the role. The offer confronted the young mezzo with a dilemma. She could either accept the role, which would give her little chance to demonstrate her talents and offered her no assurance of a contract for the following year; or she could decline the offer and stay in the auditions with no assurance of winning. "I'd been prepared to go to Europe if I didn't win, just to get the Met to notice me," she recalled in an interview with Marjorie Samuel for the *Christian Science Monitor* (December 30, 1964). "Now, here all of a sudden, it *was* noticing me. I signed the contract." Miss Elias made her Metropolitan Opera debut as Grimgerde on February 23, 1954.

During her first Metropolitan season Rosalind Elias gave fifty-five performances in seven minor roles. Her early roles included those of Siebel in *Faust*, the musician in Puccini's *Manon Lescaut*, the second squire in *Parsifal*, a genie in *The Magic Flute*, and the off-stage priestess in *Aïda*. By the 1956-57 season critics were beginning to notice her. A reviewer for the New York *Herald Tribune* (December 10, 1956) wrote of her performance as Suzuki in *Madama Butterfly* that she "acted and sang the part admirably." In her first appearance in the role of Giulietta in *Tales of Hoffmann* that season she conveyed "a sense of considerable understanding," according to a critic for the New York *Herald Tribune* (December 31, 1956), who added that "her singing, except for occasional departures from clarity of tone, was well phrased and appealing." Her performance as Cherubino in *The Marriage of Figaro* was called "a sprightly, fetching portrayal, pert, vocally rich and dramatically endearing" by a critic for the New York *Herald Tribune* (January 14, 1957), who noted, however, that "Miss Elias possesses certain physical endowments that make the task of impersonating a boy a little more than arduous." In the same season Miss Elias also "gave a very creditable account of herself" as Mercedes in *Carmen*, according to a reviewer for the New York *Times* (January 21, 1957). Of her portrayal of Lola in *Cavalleria Rusticana*, Ross Parmenter wrote in the New York *Times* (March 23, 1957) that she was "self-possessed and seductive . . . and she sang the part with fresh, clear, easy-flowing tones."

The 1957-58 season marked a turning point in Rosalind Elias' career. Samuel Barber's new opera, *Vanessa*, was being cast for its Metropolitan première, and a friend had arranged for Miss Elias to audition for Barber and for Gian-Carlo Menotti, the opera's librettist. Since the two principal female roles in the opera were written for soprano voices, Miss Elias had little hope of deriving much benefit from the auditions. Nevertheless, Barber and Menotti were so impressed with Miss Elias' audition that they recommended her for the role of Erika, the niece of Vanessa. They rewrote the role for the mezzo-soprano range and added to the score an aria written especially for her. Miss Elias later commented: "Now all the mezzos in the world share my luck, for there is one more good role for us to work with, and that doesn't happen too often, as usually the sopranos get the big role."

The world première of *Vanessa*, on January 15, 1958, was a success, and Miss Elias in the role of Erika evoked praise from the critics. Howard Taubman wrote in the New York *Times* (January 16, 1958): "Rosalind Elias, American mezzo, has the chance of her young career and handles it brilliantly. Erika is the most fully realized and most affecting figure in the story, and Miss Elias sings with vocal richness and musical understanding and acts with honesty." According to Paul Henry Lang of the New York *Herald Tribune* (January 15, 1958), "Rosalind Elias promoted herself with the role of Erika to the rank of prima donna."

Miss Elias' other roles that season included those of Olga in Tchaikovsky's *Eugene Onegin* and Emilia in Verdi's *Otello*. In the following season she appeared for the first time as Laura in Ponchielli's *La Gioconda*. Of her performance in Verdi's *Requiem* at the Metropolitan Opera's 1959 Good Friday matinée, Howard Taubman wrote in the New York *Times* (March 28, 1959): "Her singing had smoothness, and her high pianissimos were as pure as they were accurate." In the summer of 1959 she sang at the annual festival held in the temple of Bacchus at Baalbek, Lebanon, not far from her father's birthplace.

Miss Elias gave her first performance (except for earlier student matinees) in the coveted title role of Carmen in May 1959, during the Metropolitan Opera's tour of Canada, when she substituted for Risë Stevens. John Kraglund, writing in the Toronto *Globe and Mail* (May 28, 1959), called her performance "the most vocally satisfying of any we have heard in a long time," and noted that while her Carmen "is still make-believe, and does not provide the audience with the full dramatic impact inherent in Bizet's superb score," she "promises to become one of the great Carmens." Of her Metropolitan debut as Carmen that fall, John Briggs wrote in the New York *Times* (November 19, 1959) that her singing was "resonant, admirably focused and in tune," and that she "made a notably good beginning" in the role.

In the 1960-61 season Miss Elias appeared as Fenena in Verdi's *Nabucco;* as Nancy in the Metropolitan's first production of *Martha* in thirty-two years; and as Amneris in *Aïda*. Ronald Eyer, commenting on her performance in *Aïda* in the New York *Herald Tribune* (March 15, 1961), noted that while Miss Elias was "one of the most delightful and . . . promising young singers in the company," and her voice was "right in timbre and in volume" for the part of Amneris, she needed further development in the role. That season Miss Elias also sang the role of Judith opposite Jerome Hines in a Carnegie Hall concert version of Bartók's *Bluebeard's Castle* with Eugene Ormandy and the Philadelphia Orchestra.

Analyzing Miss Elias' Dorabella in the Metropolitan Opera's 1961-62 season performance of Mozart's *Così fan Tutte*, Paul Henry Lang of the New York *Herald Tribune* (October 25, 1961) noted "her delightful sense for the comic and her ability to make her big and opulent voice conform to the role." In that season's production of *Götterdämmerung*, Miss Elias was "uncommonly good" as Wellgunde, the Rhine maiden, according to Harold C. Schonberg in the New York *Times* (December 11, 1961). Also in 1961-62 she repeated her earlier roles in *Tales of Hoffmann, La Gioconda*, and *The Marriage of Figaro*.

One of the highlights of the 1963-64 season of the Metropolitan Opera was the presentation of Verdi's *Requiem* as a memorial to the late President John F. Kennedy, with Miss Elias, Leontyne Price, Cesare Siepi, and Carlo Bergonzi. Writing in the New York *Times* (March 28, 1964), Harold C. Schonberg observed that "Rosalind Elias, rhythmically strong and attractive in vocal timbre, was a worthy member of the quartet." That summer Miss Elias, substituting at the last moment for soprano Anna Moffo, was acclaimed for her program of operatic arias at New York's Lewisohn Stadium.

Appraising the 1965 revival of *Vanessa*, Harriett Johnson wrote in the New York *Post* (March 16, 1965): "Rosalind Elias, returning as the tortured Erika . . . was extraordinarily moving. . . . She sang and acted the text with the professional projection of a true actress." Her performance that summer as Carmen at the Carter Barron Amphitheater in Rock Creek Park in Washington, D.C. was singled out for praise by Paul Hume of the Washington *Post* (July 10, 1965), who reported that she took "her place with ease among the finest musicians ever to approach the famous role." When she appeared that August with several other singers in a Lewisohn Stadium program that featured Verdi's *Requiem*, Harriett Johnson noted in the New York *Post* (August 3, 1965): "Miss Elias, despite some vocal unsteadiness, was the most impressive of the soloists in interpretation. She conveyed meaning with a controlled intensity that strongly etched every phrase she sang."

A new role for Miss Elias, in the 1965-66 season, was that of Zerlina, written for soprano, in *Don Giovanni*. In the New York *Times* (January 30, 1966) Howard Klein noted that although she was compelled to get "on her vocal tip-toes" for the role, "her voice was richer than most coloratura sopranos who usually sing Zerlina, and the added warmth imparted a genuine sensitivity to the peasant girl." On the other hand, Alan Rich of the New York *Herald Tribune* (January 31, 1966) felt that Miss Elias' Zerlina had "a little too much of Carmen in her makeup." When the Metropolitan Opera opened its 1966-67 season at its new home at the Lincoln Center for the Performing Arts on September 16, 1966 with the première of Samuel Barber's new opera *Antony and Cleopatra*, Miss Elias appeared in the supporting role of Charmian. In November of 1967 she sang the role of Gretel in the Metropolitan's première of its new production of Humperdinck's *Hansel and Gretel*.

Other roles in which Miss Elias has appeared over the years include those of Mistress Page in Verdi's *Falstaff*, Maddalena in *Rigoletto*, Bersi and the Countess de Coigny in Giordano's *Andrea Chénier*, Virginella in Offenbach's *La Périchole*, and the trouser role of Octavian in Richard Strauss's *Der Rosenkavalier*. She has sung the leading role in Noel Coward's operetta *Bittersweet* at a music festival in Beverly, Massachusetts, and she performed *Carmen* over BBC television in London. She has also appeared in Puerto Rico during its opera season, and she has given summer performances in Europe. For RCA Victor Records she has recorded Verdi's *Requiem* and the roles of Suzuki in *Madama Butterfly*, Laura in *La Gioconda*, Cherubino in *The Marriage of Figaro*, and Preziosilla in *La Forza del Destino*.

Rosalind Elias is unmarried, but, recalling her close-knit family background, she has occasionally expressed a desire to have a husband and family of her own. She is an excellent cook, specializing in exotic Arabic dishes, and she enjoys designing her own clothes, some of which she wears for her performances. She is fluent in Arabic, and when the King of Morocco visited the Metropolitan Opera with his daughters, she spoke with them in their own language.

Miss Elias has a flair for publicity. On one occasion she appeared in public wearing a diamond ring on her toe, explaining that it was "an old Lebanese custom." On October 11, 1961 she took a half-page advertisement in the New York *Times* at a cost of $2,880. "We hear of fallout shelters, of evacuation, of running away, of living underground," she said in the ad. "I shall, as an American, continue to walk upright in the open sunlight of my home. . . . My faith in God and in my country is far too great for me to ever feel anything but strong and secure. I am not afraid!" The message induced a favorable public response throughout the United States and brought Miss Elias an award from the Freedom Foundation at Valley Forge. In an interview Miss Elias later explained her reason for placing the advertisement. "I am so proud to be an American that I wanted everyone to know it," she said. "My father came here from Lebanon many years ago a penniless emigrant. He raised and educated thirteen children and became prosperous. Where else in the world could that have happened?"

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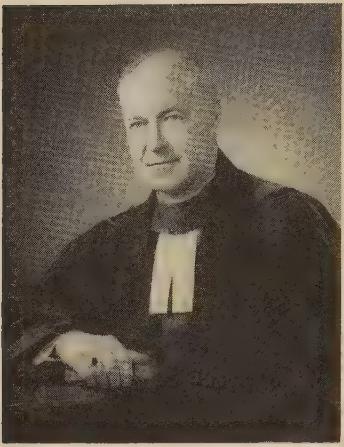
ELSON, EDWARD L(EE) R(OY)

Dec. 23, 1906- Presbyterian clergyman
Address: b. National Presbyterian Church, 4125 Nebraska Ave., N.W., Washington, D.C. 20016; h. 3001 45th St., N.W., Washington, D.C. 20016

One of the most influential leaders of the United Presbyterian Church, U.S.A. is the Rev. Edward L. R. Elson, minister of the National Presbyterian Church in Washington, D.C. since 1946. Elson was pastor to President Dwight D. Eisenhower during the latter's tenure in the White House, and he was one of the twenty-two prominent Americans chosen by President Lyndon B. Johnson to observe the South Vietnamese elections in September 1967. Elson's sermons, which are unusual blends of Calvinism and upbeat patriotism, have their detractors, but even the most severe critics of Elson's theology recognize the eloquence of his style and the masterfulness of his delivery.

One of seven children in a pious Presbyterian family of Scotch-Irish ancestry, Edward Lee Roy Elson was born on December 23, 1906 in Monongahela, Pennsylvania to Leroy Elson, a locomotive engineer, and Pearl (Edie) Elson. His brothers are Howard, a personnel director for United States Steel Corporation; Dean W., agent in charge of the Las Vegas office of the Federal Bureau of Investigation; and Roy L., unsuccessful candidate for the



REV. EDWARD L. R. ELSON

United States Senate from Arizona in 1964. His sisters are Hazel (Mrs. Alfred Wagers), Pearl (Mrs. Philip Hartzler), and Gael (Mrs. Richard Yarbrough).

At Clairton (Pennsylvania) High School, Elson was president of his class, a musician in the school's orchestra and band, a member of the debating team, and a letterman in baseball and football. Undecided between a ministerial and a military career, he successfully applied for an appointment to West Point, but the persuasiveness of his football coach helped him to decide in favor of the ministry instead.

Elson did not begin his theological studies immediately. Upon his graduation from high school in 1924, he entered Asbury College, a nonsectarian college in Wilmore, Kentucky on a music scholarship. Later he changed his major to sociology. His minor subjects were English and history. His extracurricular activities at Asbury generally paralleled those of his high school years: class president, student council member, debater, manager of the yearbook, editor of the newspaper, and letterman in baseball and basketball. In 1928, on receiving his B.A. degree at Asbury, he went to California, to become assistant minister of the First Presbyterian Church of Santa Monica and a candidate for a Master of Theology degree at the University of Southern California. He was ordained a minister of the Presbytery of Los Angeles in April 1930, and three months later he was commissioned a captain in the Corps of Chaplains of the United States Army Reserve. In 1931 he received his degree at the University of Southern California and was appointed minister of the First Presbyterian Church of La Jolla, California. In 1938 he was given the additional post of moderator of the Presbytery of Los Angeles.

Called to active duty with the XXI Corps of Chaplains in 1941, Elson served with the United States Seventh Army in the European theater of operations in World War II. During the war he was promoted to colonel, and he received, among other decorations, the Legion of Merit, the Bronze Star, the Army Commendation Medal, the French Croix de Guerre avec Palme, the French Medal of Freedom, and the World War II Victory Medal.

As the war neared its end, Elson developed a plan for dealing with the German churches and clergymen during invasion and combat. That plan, which included use of the clergy in helping the German people to accept defeat, brought Elson to the attention of General Dwight David Eisenhower. In May 1945, following Germany's defeat, General Eisenhower sent Elson to the German Protestant Consistory to explain to that ecclesiastical assembly how the Allied Occupation would affect the German churches. During the same month Elson visited the concentration camp at Dachau and interviewed the clergy who had been imprisoned there. (His moving report on Dachau was published in the *Christian Century* of August 22, 1945.)

In December 1946 Elson was named pastor of the National Presbyterian Church in Washington, D.C. The church is famed for its "Presidents' Pew," used by five Presidents during their terms of office: Andrew Jackson, James Buchanan, Grover Cleveland, Benjamin Harrison, and Woodrow Wilson. The pew was inherited from the First Presbyterian Church when the latter merged with another Washington congregation, the Church of the Covenant, to become the National Presbyterian Church.

On the morning of President Eisenhower's inauguration, January 20, 1953, the Rev. E. L. R. Elson conducted a special service at the National Presbyterian Church attended by 191 persons, including Eisenhower, Nixon, their families, and members of the Cabinet. Ten days after the inauguration, on February 1, 1953, he baptized the President and confirmed him as a member of the Presbyterian Church. It was the only instance in history of a President being baptized and confirmed in a church after entering the White House. In worshipping at the church, Eisenhower did not use the historic Presidents' Pew because that pew, outsized in relation to the newer furnishings at National Presbyterian, is sequestered behind a pillar.

In March 1953, with McCarthyism pervading the political climate of the United States, Representative Harold H. Velde, chairman of the House Un-American Activities Committee, suggested that "individual clergymen might be investigated" for possible Communist affiliations or leanings. Elson's first public reaction, expressed in a motion he introduced unsuccessfully at a meeting of the Washington Presbytery, was to call attention to "the historically attested fact that absolute authoritarian governments usually begin by an attempted control of religious persons and organizations which in the end leads to political control of conscience." Later he said that ministers of religion were, in his view, willing to co-operate with investigations of themselves as individual citizens, but not as a vocational group. He added that he himself had been investigated by Army Intelligence, the Federal Bureau of Investigation, and the Central Intelligence Agency, without feeling any infringement on his clerical status. A few months later Elson and other religious leaders organized the Foundation for Religious Action in the Social and Civil Order to "fight Communism with spiritual weapons." Writing in the *Christian Century* for November 11, 1959, Elson opposed American recognition of the People's Republic of China and said that clergymen who advocated such recognition were providing "ideological weapons for our nation's enemies."

During the summer of 1957 Elson traveled through the Middle East, under the auspices of the American Friends of the Middle East, interviewing leaders there about prospects for relaxation of Israeli-Arab tensions. Although he did not officially represent President Eisenhower on the trip, it was widely speculated in the press that the minister, assumed to be a confidante of Eisenhower, reported his findings to the President.

Elson is the author of four books. The first was *One Moment With God* (Doubleday, 1951), a spiritual vade mecum for military men for every day in the year. Each day's homily or inspirational anecdote is followed by a one-sentence prayer, usually one of petition for courage, manliness, endurance, or some other Spartan virtue. In a statement for the New Year's 1954 issue of the New York *World-Telegram and Sun* (January 2, 1954), Elson put forth one of his most characteristic messages, an optimistic theme that became the main subject of his second book, *America's Spiritual Recovery* (Revell, 1954): "Everywhere throughout our country there are signs of moral resurgence and spiritual awakening unequalled in generations. . . . Our President and his associates are dedicated to the way of faith and prayer."

America's Spiritual Recovery became a best seller, but many theologians and laymen doubted the validity of Elson's view, and particularly of his depiction of the city of Washington as an exemplar of saintliness. Kenneth Dole in the Washington *Post* (September 19, 1954) took issue with two of Dr. Elson's premises. "There is nothing in American history to suggest," Dole wrote, "that evangelical Christianity, or even Unitarian Christianity, has a monopoly on the principles that defend freedom." Dole also pointed out that "to insist, as Dr. Elson does, that men must change themselves before they can change their institutions is to dunk social reform in a quagmire of do-nothingness. It is the dead end of political conservatism."

Throughout the Eisenhower administration Elson defended against cynical critics the sincerity of the President's church-going and the piety of the American citizenry. In a sermon given on September 18, 1955 and reported the following day in the Washington *Post*, he denounced such "religious debunkers and ecclesiastical cynics" as Methodist Bishop G. Bromley Oxnam, Dean Liston Pope of Yale Divinity School, Reinhold Niebuhr, and William Lee Miller for "making sport" of Billy Graham and Norman Vincent Peale.

In his third book, *And Still He Speaks* (Revell, 1960), Elson probed the meaning of the words spoken by Jesus Christ after His Resurrection. His fourth book, *The Inevitable Encounter* (Eerdmans, 1962), was a slim volume of sermons. Elson has had more sermons read into the *Congressional Record* than any other clergyman, and he has preached sermons or delivered addresses at nearly 100 American colleges, universities, and theological institutions.

Elson, a vigorous supporter of the Johnson administration's policy of massive armed American intervention in the Vietnamese war, was one of the twenty-two election observers sent to South Vietnam by President Johnson in September 1967. After his return to Washington, Elson asserted, in a speech reported in the Washington *Post* (September 14, 1967), that the South Vietnamese elections had been reasonably fair and free and very efficient, and he castigated dissenters from Johnson's Vietnam policy as "synthetic liberals" and religious leaders with "moral arrogance."

The Rev. Edward L. R. Elson has served as Western regional director of the Presbyterian Postwar Fund (1946), as a member of the Presbyterian Board of Pensions (1948-57), as the national chaplain of the Disabled American Veterans (1950-51), as the president of the Washington Federation of Churches (1952-54), as the president of the Military Chaplains Association (1957-59), and as a commissioner to the General Assembly of the United Presbyterian Church, U.S.A. (five times). On October 12, 1965, at a meeting in the Bradley Hills Presbyterian Church in Bethesda, Maryland, he was elected moderator of the Washington Presbytery. He is in the process of building a new National Presbyterian Church and Center in Washington that will be, in his own words, "a monumental and symbolic church which will convey to the world the Presbyterian and Reformed heritage in America." The $7,000,000 six-building complex will house some offices of the General Assembly of the United Presbyterian Church, U.S.A. in addition to those of the Washington Presbytery.

Elson is a director of Maryville (Tennessee) College, the Freedoms Foundation, and the American Colony Charities Association of Jerusalem, and he is a trustee of Wilson College in Chambersburg, Pennsylvania. He is chairman of the clergy advisory council of the National Association of Manufacturers and of the national council of American Friends of the Middle East, and a member of the advisory committee on the arts for the Kennedy Cultural Center and the national advisory council of Welfare for the Blind, Inc.

In 1954 Elson was named Clergy Churchman of the Year by Religious Heritage of America and the Washington Pilgrimage of American Churchmen. He is an honorary citizen of Alliance, Ohio, Charlotte, North Carolina, and Dallas, Texas, and an honorary Kentucky Colonel. His other honors include sixteen honorary degrees, nine Freedoms Foundation awards for sermons, and decorations from the governments of Jordan and Lebanon. Elson's social affiliations are with the Cosmos Club, the Y.M.C.A., the Army and Navy Club, the Burning Tree Club, and the Theta Sigma and Chi Alpha fraternities. The learned societies to which he belongs are Phi Chi Phi, the American Society of Church History, the Academy of Religion and Mental Health, and the Church Service Society.

Edward L. R. Elson and Helen Louise Chittick were married on February 8, 1937. Mrs. Elson, who had been supervisor at a school for the blind before her marriage, was assistant to the dean of the School of Library Science at Catholic University in 1965-66 and now works with the development office of Mount Vernon Seminary. The Elsons' children are Mrs. Erland Heginbotham, Beverly Lynn, Mrs. Duncan MacRae, and David Edward. Rev. Elson was previously married to Frances B. Sandys, who left no children when she died in 1933. Elson is five feet seven inches tall and weighs 170 pounds. His eyes are blue and his hair, as he has described it, is "near gray." His recreations are swimming, hiking, horseback riding, and watching football. In keeping with the military habits and attitudes he has cultivated in himself throughout his adult life, he is punctual in his appointments, regular in his daily routine, and frugal in his dispensation of time.

Kenneth Dole, writing in the Washington *Post* for January 25, 1953, described Elson in the pulpit as "an impressive figure . . . [who] gives discourses that are models of manly emphasis (with rolling periods and rolling R's). . . . Among his ministerial peers, he is notable for style and 'class.' " An article in the same newspaper two years later (April 30, 1955) gave this picture of Elson the homilist: "Often-times a stern Calvinist, he softens the lines of the picture with a witticism or personal anecdote. His sermons march with the strategy of a well-thought-out campaign, from premises to triumphant finale. Erect, his inflection controlled, he delivers them like Napoleon giving an order of the day."

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FARBER, SIDNEY

Sept. 30, 1903- Physician; university professor; research foundation director
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For his pioneering work in using drugs for treating malignancies in children, Dr. Sidney Farber of the Harvard University medical faculty was honored with the 1966 Albert Lasker Award for Clinical Research. A leading authority on pediatric pathology, Dr. Farber has in his years of research discovered chemical agents that inhibit the development of leukemia and other malignant diseases and has advanced the frontiers in the battle against cancer, a struggle that he has called "the greatest mobilization of resources—man, mineral, animal and money—ever undertaken to conquer a single disease." As pathologist-in-chief and chairman of the division of laboratories and research at the Children's Hospital Medical Center in Boston, Farber is credited with the co-ordination of vital research programs on the treatment of cancer by drugs, and he is responsible for establishing the first hospital unit devoted exclusively to the care of children stricken with cancer. Since 1948 he has served as director of research of the Children's Cancer Research Foundation.

Sidney Farber was born in Buffalo, New York on September 30, 1903 to Simon and Matilda (Goldstein) Farber. Two of his brothers also became prominent in medicine: Dr. Seymour M. Farber, a specialist in chest diseases, is on the faculty of the University of California medical school in San Francisco; and Dr. Eugene M. Farber, a dermatologist, is a professor at the Stanford University School of Medicine. One brother, Dr. Marvin Farber, is a professor of philosophy at the State University of New York at Buffalo; another, Harold D. Farber, is a life insurance company executive.

After completing his secondary education Sidney Farber attended the University of Buffalo, where he majored in biology and psychology and obtained his B.S. degree in 1923. By then his interest in a medical career was confirmed, and he spent his first year as a medical student in Germany, at the Universities of Heidelberg and Freiburg. Upon his return to the United States in 1924 he entered the Harvard University School of Medicine, which conferred an M.D. degree on him in 1927. After a brief period of postdoctoral work at the Peter Bent Brigham Hospital, Farber joined the staffs of the Harvard Medical School and the Children's Hospital in Boston. His primary career interest soon became focused on cancer research, and when he was offered the opportunity to do postdoctoral research in Germany, as guest assistant at the University of Munich Pathological Institute, he accepted, devoting the academic year 1928-1929 to the study of cancer pathology.

Returning to Harvard Medical School, Farber was an instructor from 1929 to 1934 and an associate from 1934 to 1938. He spent the year 1935-36 at the Laboratory of Pharmacodynamics in Ghent, Belgium as Harvard University's Mosley Traveling Fellow. From 1938 to 1947 he served as assistant professor at Harvard Medical School, and in 1948 he was appointed professor of pathology. Generations of Harvard medical students have been inspired by Farber's dynamic teaching of pathology in the classroom, according to his colleagues.

Concurrently with his duties as a professor, Dr. Farber devoted much of his time to practice at Children's Hospital in Boston. In 1946 he was named to serve as chairman of the staff planning committee for the development of the Children's Hospital Medical Center, and in the following year he was appointed pathologist-in-chief and chairman of the division of laboratories and research at the Children's Hospital Medical Center. In 1948 he became the founder and scientific director of the Children's Cancer Research Foundation. He is credited with being largely responsible for the growth and improvement of facilities at the Children's Hospital Medical Center in the years that followed World War II, and for the integration of hospital services with research, teaching, and patient care programs aimed at meeting the total needs of hospitalized children. In June 1955 Farber began a seven-year term as chairman of the newly established Cancer Chemotherapy National Committee, which for the first time co-ordinated all public and private resources in that field within a single organization.

Farber's early interest in pediatric pathology and especially in cancer in children, led him to search for chemical agents capable of destroying cancerous cells while leaving normal cells unharmed. At the time Dr. Farber began his work in chemotherapy, it was an approach that met with considerable skepticism, and few medical men believed that it held much promise. The only established methods for treating cancer were surgery and X-rays; patients who did not respond to either were generally doomed.

Early in his research, Farber tried to determine whether any chemicals that were then known, or that could be created by means of chemical synthesis, might be more toxic to cancer cells than to normal, healthy cells. Directing his thoughts to toxic agents in general, he recalled the notorious nitrogen mustard, a deadly poison developed for chemical warfare during World War II. Experimenting with minute quantities of the chemical, Farber found that it was more toxic to certain cancer cells than to the normal cells of the body. It was, however, very difficult to handle, and it appeared to be unsuitable for general use. Nevertheless, Farber's early experiments with nitrogen mustard established the fact that such agents did exist, and indicated that more effective ones might be found.

One of the forms of cancer for which surgery is impossible, and against which X-ray treatment was not very effective, is leukemia, or cancer of the white cells in the blood stream, which often occurs in children. Concentrating on a search for chemical agents that might combat the wild growth of cancerous white cells, Farber turned from the very toxic nitrogen mustard to vitamin substances. In his attempts to determine whether any of the compounds in the vitamin-B complex might improve the condition of his young leukemia patients he experimented with trifolic acid, recently synthesized by Lederle Laboratories. Although that substance, when administered to his leukemia patients, seemed to improve their general health for brief periods, it also stimulated the growth of cancerous white cells.

Having discovered a compound that promoted the growth of cancerous white cells, Dr. Farber reasoned that it should not be difficult to identify compounds similar in chemical structure to trifolic acid, but that would inhibit, rather than stimulate, the growth of those cells. Turning to the team of scientists at Lederle Laboratories who had produced trifolic acid, Farber was informed that they had already synthesized two compounds that were chemically similar to trifolic acid but appeared to have the opposite physiological effect. Early in 1947 Dr. Farber tried these on a child who was critically ill with leukemia and was rewarded by seeing her return to health, although only for a very brief time. By November 1947, Lederle Laboratories had produced a far more effective folic acid antagonist called aminopterin.

Applying aminopterin and a related chemical known as methotrexate to a small group of children in late 1947, Dr. Farber found that those drugs, by attacking acute leukemia at its source in the bone marrow and by inhibiting cell metabolism, caused complete, although only temporary, remission of symptoms. By late 1966 Farber's research had resulted in the production of five drugs and hormones, which, used singly or in combination, have produced remissions for periods up to three years in nine out of ten patients. Some patients have been kept alive for as long as eight years as a result of these drugs. Although no permanent cures had been effected, the relative success of chemotherapy in the treatment of leukemia has caused Farber to declare, as quoted in *Newsweek* (November 28, 1966), that there is "justifiable hope that chemicals alone may one day destroy completely this and other forms of cancer."

DR. SIDNEY FARBER

Another form of generalized cancer in children to which Dr. Farber has applied the technique of chemotherapy is the spreading type of Hodgkin's disease in the lymph nodes. One of his early cases of Hodgkin's disease was that of a New England farm boy named Jimmy, whose lymph-node cancer had appeared terminal. Following successive treatments with several folic acid analogues, the boy improved enough to be able to return to a normal life. While Dr. Farber's scientific caution did not permit him to predict any permanent cures for leukemia or lymph-node cancer, the case of Jimmy attracted wide attention. In January 1952 the Jimmy Fund Building—a special clinic building for treating children with such generalized cancers as leukemia and Hodgkin's disease—was opened at Children's Hospital in Boston. Made possible by funds raised by the Variety Club of New England and the Boston Braves baseball team, the building provided a setting in keeping with Dr. Farber's concept of total care for the young patient—with ample recreational facilities as well as the most modern clinical and laboratory facilities.

About 1954 Dr. Farber used a highly toxic antibiotic known as actinomycin D in the treatment of Wilms' tumor, a cancer of the kidney generally occurring in children that often spreads to the lungs. Actinomycin D reduced the size of the kidney tumor, killed the spreading cancer cells, and was later found to be particularly effective when used in conjunction with radiotherapy. The treatment has permitted young patients to survive with no recurrence of cancer for as long as eleven years. The successful use of actinomycin D in treating Wilms' tumor marked the first time that cancer in children that had already spread to other parts of the body could be regularly destroyed in a large percentage of patients.

Dr. Farber has also made substantial contributions in a number of other areas of pathology in children. He was the first to classify cystic fibrosis as a generalized disorder. In collaboration with others he pioneered in discovering eastern equine encephalitis in man. His recognition of the importance of hyaline membrane disease in the newborn also was an important milestone in medical research. He is co-author of a study describing transposition of the great vessels, which is considered a classic and an important contribution to the development of modern techniques in heart surgery. His other published works include *The Postmortem Examination* (Thomas, 1937) and *Tumors of the Cardiovascular System* (Armed Forces Institute of Pathology, 1956), on which he collaborated with Benjamin H. Landing.

In addition to his activities at Harvard Medical School and at Children's Hospital, Dr. Farber is a consultant to the government and to medical foundations. He has served on the advisory cancer council of the United States Public Health Service and on the committee of consultants on medical research of the United States Senate, and he has been a consultant to the Armed Forces Institute of Pathology. In December 1964 he was appointed chairman of the Cancer Section of the President's Commission on Heart Disease, Cancer, and Stroke, and in February 1965 he was named to the medical advisory board of the Federal Food and Drug Administration. He is often invited to testify before Congressional committees on matters of public health, and he has consistently called on government to make more funds available for medical research.

Dr. Farber is a member of the American Medical Association and of the American Pediatric Society; a director-at-large of the American Cancer Society; a diplomate of the American Board of Pathology; a member of the board of directors of the Belgian-American Education Foundation; and a trustee of Brandeis University, of the Worcester Foundation for Experimental Biology, and of the Southwest Foundation for research and education. He is past president of the Society for Pediatric Research (1947-48), the American Association of Pathologists and Bacteriologists (1957-58), the Association of Cancer Institute Directors (1963-65), the New England Pathology Society, and the Boston Pathology Society. Farber is life honorary chairman of the research advisory board of the United Cerebral Palsy Association, and he was the first chairman of the research advisory board of the Cystic Fibrosis Association.

On November 15, 1966 the Albert and Mary Lasker Foundation, announcing the twenty-second presentation of the Albert Lasker Medical Research Awards, named Dr. Sidney Farber, along with Dr. George E. Palade of Rockefeller University, as a recipient. The citation that accompanied the $10,000 award in clinical medicine honored Farber for his work at the Children's Hospital Medical Center and noted that his early research with aminopterin and other drugs "has helped to inspire all chemotherapy research in cancer since."

Other honors that Dr. Farber has received over the years include the Judd Award for Cancer Research of the Memorial Cancer Center and the Sloan-Kettering Institute for Cancer Research (1953); the United Cerebral Palsy Association's Max Weinstein Award (1958), for his stimulus to broad areas of neurological research; the annual gold medal of the Massachusetts division of the American Cancer Society (1959); the Great Medal of the University of Ghent (1961); the Modern Medicine Award (1962); and the Variety Club's international humanitarian award (1963). Farber holds honorary doctorate degrees from Suffolk University (1960), Boston University (1961), Providence College (1961), the University of Ghent (1962), Brandeis University (1963), Catholic University of Louvain, Belgium (1965), and Albert Einstein College of Medicine (1966).

Dr. Sidney Farber married Norma C. Holzman on July 3, 1928. They have four children: Ellen, Stephen Burt, Thomas David, and Miriam. As the narrator of an NBC-TV documentary entitled *Leukemia: The Savage Cell,* Farber was described by Lawrence Laurent in the Washington *Post* (September 18, 1966) as the "star of the show." Noting his "resemblance to the fictional Dr. Christian," Laurent observed that Dr. Farber's "firm, gentle narration" was "of professional broadcast quality." Because of his conservative dress, Farber is sometimes referred to by his colleagues as "Four-Button Sid." He is a member of the Harvard Club and of Phi Beta Kappa, Alpha Omega Alpha, and Sigma Xi fraternities. With reference to the tragic and often hopeless cases with which he has to deal in his work at Children's Hospital, Dr. Farber once remarked as quoted in *Time* (October 8, 1956): "I've been here since 1927, and they don't get any easier to take. We couldn't take it at all if it weren't that we have 200 people here doing research that may some day find the answer to it." His basic optimism is reflected in his more recent remark: "How fortunate to be young at this time when progress in medical science and practice is so rapid!"

References

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Who's Who in America, 1966-67

FARRELL, SUZANNE

Aug. 16, 1945- Ballerina
Address: b. c/o New York City Ballet, Lincoln Center for the Performing Arts, New York 10023

One of the youngest ballerinas in the history of the New York City Ballet, Suzanne Farrell was elevated to the status of principal dancer in the summer of 1965, following her triumph in the role of Dulcinea in the company's production of *Don Quixote.* Miss Farrell carries on the tradition of lithe beauty and technical brilliance established by Tanaquil LeClercq, Maria Tallchief, Allegra Kent, and other protegées of George Balanchine, the company's artistic director, and to that tradition she brings a unique lyric quality of her own. Despite her youth, she excels in a wide range of styles, and is, as Doris Hering has noted in *Dance Magazine* (March 1967), "as full of changing light and shadow as a day of clouds and capricious wind."

Suzanne Farrell was born Roberta Sue Ficker on August 16, 1945 in Cincinnati, Ohio. Her parents are divorced: her mother is Donna Irene Ficker. She has two sisters, Donna (Mrs. P. D. Mineker), a former ballet dancer and teacher, now living in Syracuse, New York, and Beverly, a scholarship student at the Manhattan School of Music, where she is studying piano with Robert Goldsand. Suzanne Farrell began her study of ballet at the age of eight under Marian LaCour of the University of Cincinnati College Conservatory of Music, as a cure for tomboyishness. (Her early training also included some modern dancing.) "As a child," she told critic Walter Terry, of the New York *World Journal Tribune* (November 20, 1966), "I was always in a tree or climbing one. Mother thought ballet was nice and would be good for me. I didn't like it much. I was so tall that in the school recitals, I always had to play the boys' parts, and that didn't make me very enthusiastic." When she was twelve, she was for once allowed to play a feminine role, wearing a tutu, in a ballet concert in Cincinnati. Recalling this experience, Miss Farrell told Walter Terry: "I . . . got a splinter in my foot but I danced anyhow. I was a trouper. I was a dancer." From then on she was determined to make dancing her career. Miss Farrell obtained her early education at three Roman Catholic parochial schools: Assumption School, Holy Name School, and the Ursuline Academy.

In 1959 Miss Farrell came to the attention of Diana Adams, a dancer with the New York City Ballet, who was touring the United States as a scout for its official school, the School of American Ballet, directed by George Balanchine. On her fifteenth birthday she auditioned for Balanchine and was accepted at the school on a Ford Foundation scholarship. According to an article on Miss Farrell in *Mademoiselle* (January 1966), her technique at that time was "not outstanding, but there was something about the way she moved and handled herself." In New York she continued her high school education, first at the Professional Children's School and later at the Rhodes School.

In the 1960 annual Christmas season performances of *Nutcracker*, Miss Farrell appeared as one of the angels, along with other students of the School of American Ballet, who traditionally assume these roles. At the beginning of the 1961-62 season, she joined the New York City Ballet's corps de ballet, and by the summer of 1962 she was a featured dancer. "I was in and out of the corps so fast" she has recalled, "that my mother, who was working at night during that time, never got to see me in some of those [corps performances]."

Miss Farrell's first featured role was as one of the three principal dancers in a performance of *Serenade* at Ravinia, Illinois, during the company's 1962 summer tour of the United States. At the Seattle World's Fair that same summer she appeared as the handmaiden in *Apollo* and she interpreted the second and seventh waltzes in *La Valse*. In the company's European tour in the fall of 1962 she danced the lead in *Concerto Barocco*, replacing Diana Adams, who had become ill.

SUZANNE FARRELL

The first role created by Suzanne Farrell and her first special solo assignment was that of the young girl in John Taras' *Arcade*, set to music by Igor Stravinsky. She appeared opposite Arthur Mitchell at its première at the New York City Center on March 28, 1963. On April 9, 1963, she appeared in the lead opposite Jacques d'Amboise in the new Balanchine-Stravinsky ballet *Movements for Piano and Orchestra*. Allen Hughes, commenting on her performances in *Arcade* and *Movements* in the New York *Times* (April 21, 1963) observed that Miss Farrell had "proved herself worthy of the sudden elevation that has come her way." *Movements* was a success, and Miss Farrell continued to appear in its principal role in subsequent performances. Other parts in which she appeared in the 1963 spring season included a minor role in *Agon*, the maiden in *Firebird*, and the bacchante in *Orpheus*. She also made her first appearance in the four-couple *Liebeslieder Walzer*.

At the opening of the 1963 fall season Miss Farrell again appeared in *Concerto Barocco*. In a review of the production, Allen Hughes commented on Miss Farrell in the New York *Times* (August 28, 1963): "To see her in this performance . . . was to discover her all over again. She has the long slim body and the precision of movement of a typical Balanchine dancer, and to these she adds a gentle lyricism that is less frequently encountered in the New York City Ballet."

During the 1963 summer tour and fall season Miss Farrell added to her repertoire secondary roles in *Donizetti Variations*, *The Chase*, and *Raymonda Variations*, and she danced the second section *pas de deux* in *Episodes* with d'Amboise. She played the role of Titania in Balanchine's *A Midsummer Night's Dream* for the first time on August 30, 1963. Miss

Farrell created a new role with her appearance with Jacques d'Amboise on December 10, 1963, in the Balanchine-Tchaikovsky pas de deux *Meditation*, which marked a departure from Balanchine's abstract style into romanticism. Commenting on the performance in the New York *Times* (December 11, 1963), Allen Hughes wrote: "Both Miss Farrell and Mr. d'Amboise projected the tension of the piece as though they were accustomed to appearing in dramatic ballets every day of their lives."

When the New York City Ballet opened at its new home at the New York State Theater in Lincoln Center for the Performing Arts on April 20, 1964, Miss Farrell for the first time danced a featured role in *Agon*—one of the most memorable Balanchine-Stravinsky collaborations in the abstract vein. She again created a new role when she danced the feminine lead, opposite Anthony Blum, in *Clarinade*, one of Balanchine's rare excursions into jazz, with music by Morton Gould. *Clarinade*, which was the first new ballet to open at the New York State Theater, had its première on April 29, 1964, with Benny Goodman as clarinet soloist. Louis Biancolli, commenting on Miss Farrell's performance in that ballet, wrote in the New York *World-Telegram and Sun* (April 30, 1964): "This lady has everything—the pliant body, the face and figure, the sense of legato, and a unique way of making a cushion of empty space." Other new ballets for Miss Farrell that season were *Serenade, Scotch Symphony*, and *Apollo*, in which she danced the role of Terpsichore. She also appeared in the "At the Inn" section of *Ivesiana*.

By the fall of 1964, critics no longer thought of Miss Farrell as a dazzling *Wunderkind*; they looked for a greater assurance and depth of characterization that she had yet to attain. Her first appearance, with d'Amboise and Patricia Neary, in the demanding *Ballet Imperial*, on October 15, 1964, evoked a few gentle misgivings. Allen Hughes wrote in the New York *Times* (October 16, 1964): "As lovely and expert as she is, Suzanne Farrell . . . was . . . not sufficiently authoritative as a personality. . . . She was a gifted girl performing a part better suited to a mature artist." Walter Terry wrote in the New York *Herald Tribune* (October 16, 1964): "Miss Farrell is a delightful young dancer. . . . But the focus of *Ballet Imperial* should be a queen." That season Miss Farrell also appeared in the lead in *Irish Fantasy*, with d'Amboise, and in the second movement pas de deux in *Symphony in C*, with Conrad Ludlow.

In the 1964 Christmas season performances of *Nutcracker*, Miss Farrell alternated for the first time in the roles of the Sugar Plum Fairy and the Dew Drop Fairy. In January 1965 she elicited favorable critical response with her performance in the revivals of two Balanchine-Stravinsky works, *Monumentum Pro Gesualdo* and *Movements for Piano and Orchestra*. She also appeared with Nicholas Magallanes in the eighth waltz of *La Valse*. During the company's tour that winter, she danced for the first time in *Pas de Deux and Divertissement* in a performance at Houston in February 1965. She also appeared in a St. Louis performance of Balanchine's *Stars and Stripes*, substituting for Melissa Hayden.

Miss Farrell literally became a star overnight with her appearance in the principal female role in Balanchine's full-length ballet *Don Quixote*, set to an original score by Nicholas Nabokov, which had its première at the New York State Theater on May 28, 1965. The role of Dulcinea—the Don's ethereal, yet earthy, dream woman—which Balanchine had created especially for her, gave her an added prominence in the company while demanding a wide technical and dramatic range for her as a performer. She was described as "a ravishingly lovely Dulcinea both in appearance and in her dancing" by P. W. Manchester in the *Christian Science Monitor* (June 10, 1965). Rosalyn Krokover in her review in *High Fidelity* (August 1965) was unenthusiastic about the production as a whole, but she wrote that "Suzanne Farrell was absolutely flawless . . . technically impeccable, light as a soap bubble, perfect in line and style. This was an exhibition of artistry which put her into the top echelon of world ballerinas."

Shortly before the company's eleven-week tour of Europe and the Middle East in the summer of 1965, Miss Farrell was appointed a principal dancer in the New York City Ballet. One of the highlights of the tour was her performance, with Arthur Mitchell, in the *pas de deux* in Balanchine's *Agon*, which was received with enthusiasm by London audiences. (This duet was filmed for the National Educational Television network, along with *Meditations* and two other excerpts from the repertoire, and it was shown during the spring of 1966 in more than 100 American cities.) Among Miss Farrell's roles in the fall of 1965 were that of the sleepwalker in *La Sonnambula* and the lead in the *Raymonda Variations*. Appraising her progress as a dancer, Clive Barnes wrote in the New York *Times* (November 3, 1965): "Miss Farrell, riding in on the surf of her marvelous role in *Don Quixote*, has a lithe, lissome quality to her dancing, and a cool edge to her personality. She is the embodiment of music, and already has a freely expansive dance style. It is . . . experience alone, that should add the flavor of temperament to an already fascinating dancer."

In the spring of 1966 Balanchine created two new roles for Miss Farrell, in the moderately successful *Brahms-Schoenberg Quartet* and in the more fully realized *Variations*, another of the choreographer's elaborations on Stravinsky. The latter ballet was inspired by Miss Farrell, according to Balanchine, who said, as quoted in *Newsweek* (May 2, 1966): "Without her, there would be no *Variations*."

On April 16, 1966 Miss Farrell appeared for the first time in the classic role of the Swan Queen in the Ivanov-Tchaikovsky ballet *Swan Lake*, which in Balanchine's version is a distillation of modern and classical styles. Walter Terry, reviewing the performance in the New York *Herald Tribune* (April 18, 1966), felt that Miss Farrell "performed in a subdued manner instead of with the commanding presence of a true ballerina." Clive Barnes, in a review of a repeat performance of the ballet in the New York *Times* (November 28, 1966) maintained, however, that she should not be judged "by the unfair standards of a prima ballerina" and that she danced "Balanchine's eccentric version of Odette just about as well as I can imagine its being danced."

Miss Farrell was featured in two short Balanchine pieces in the July 1966 Stravinsky Festival: the solo, *Elegie*; and the duet, *Ragtime*, with Arthur Mitchell. During the 1966-67 season she added *Bugaku* and *Four Temperaments* to her repertoire, and starred with d'Amboise in another new full-length Balanchine ballet, *The Jewels*. Critics saw in her performances in 1966-67 a new maturity, or what Doris Hering in *Dance Magazine* (January 1967) called "a jelling of temperament." Clive Barnes, reviewing a revival of *Don Quixote* in the New York *Times* (January 27, 1967), called her portrayal of Dulcinea "an ever-improving and ever-deepening characterization." Of her performance in *Ballet Imperial*, Walter Terry now wrote in the New York *World Journal Tribune* (March 29, 1967): "She has grown in the part, and now she acts for all the world like a charming but petulant princess."

Between ballet seasons Miss Farrell returns to her home town to teach master classes at the University of Cincinnati, where she is an honorary lecturer in dance. The university presented her with a Special Award of Merit in Creative and Performing Arts in December 1965, at which time she also received the key to the city from the mayor. She also won *Mademoiselle* magazine's Merit Award for 1965. In early 1967 she re-created for the camera the role of Titania in the company's full-length film version of *A Midsummer Night's Dream*, a Columbia Pictures production. A motion-picture version of *Don Quixote*, with Miss Farrell as Dulcinea, is scheduled to be filmed in Spain in the spring of 1968.

Suzanne Farrell makes her home on Manhattan's West Side with her mother, her sister Beverly, and two cats named "Top" and "Bottom." Although her life is devoted almost entirely to ballet, she occasionally finds time for swimming, bowling, solving crossword puzzles, and reading—especially biographies. She is five feet six inches tall, weighs 115 pounds, and has blue eyes and long, light-brown hair. Susan Szekely wrote of her in the New York *Post* (June 15, 1965): "Onstage she is an exquisite young woman who dances with mature artistry; offstage she is a young girl with immense doelike eyes, the clear, soft, scrubbed skin of a child and a quiet manner and voice. She answers questions graciously but does not readily reveal her thoughts and feelings." Although she is aware that the career of a dancer is likely to be short, she is not greatly concerned with the future. "Right now I'm just interested in dancing," she has said. "I like this company, and the opportunity it gives me to do different types of roles—dramatic and abstract, classical and modern." Of her mentor, Miss Farrell has said, as quoted in *Newsweek* (May 2, 1966): "Mr. Balanchine is always right. . . . And he has so much enthusiasm that you can't help catch it—even when you're down." Balanchine has said of Miss Farrell, as quoted in *Time* (October 30, 1964): "She is an alabaster princess; you couldn't design a better figure."

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FEDORENKO, NIKOLAI T(ROFIMOVICH)

Nov. 9, 1912- Permanent Representative of the U.S.S.R. to the United Nations
Address: Permanent Mission of the U.S.S.R. to the United Nations, 136 E. 67th St., New York 10021

The Soviet Union's leading spokesman in the international arena, Nikolai T. Fedorenko, Ambassador Extraordinary and Plenipotentiary, succeeded Valerian A. Zorin as Permanent Representative of the U.S.S.R. to the United Nations in January 1963. A noted and productive scholar in the field of Sinology, Fedorenko served for several years in diplomatic posts in China. From 1955 to 1958 he served as Deputy Foreign Minister of the U.S.S.R., and from 1958 to 1962 he was Ambassador to Japan. Although his U.N. speeches, reflecting the abrasiveness of the cold war and of the Sino-Soviet ideological conflict, are often sarcastic and intemperate, they have sometimes pointed the way to conciliation and compromise. A Malaysian diplomat once said of Fedorenko: "Only his words appear violent, but I know they proceed from a gentle heart."

Nikolai Trofimovich Fedorenko—whose family name is of Ukrainian origin—was born in Pyatigorsk, Northern Caucasus, on November 9, 1912. (Some sources suggest that he may have been born in the Orient, possibly in Manchuria, and that he there acquired his fluency in Oriental languages.) His father, a carpenter by trade, fought on the side of the Bolsheviks in the civil war that followed the revolution of November 1917. Fedorenko and his two sisters grew up in a politically oriented environment. As a schoolboy he joined the Pioneers and the Komsomol (Young Communist League), and he took part in an official mass campaign to wipe out illiteracy among the peasants. In 1927 he took part in a political demonstration, in which Chiang Kai-shek—following his break with the Communists—was burned in effigy. During harvest times, Fedorenko, with other schoolboys, helped to gather crops at various communes.

After completing high school, Fedorenko went to work as an apprentice mechanic in a tractor repair shop in his home city, where he mastered a special technique for welding cracked cylinder heads. Recommended for promotion by his foreman and by local Komsomol leaders, Fedorenko studied to become a draftsman in the aircraft industry and worked for a time under the noted airplane designer Andrei Tupolev. His flair for mathematics and drawing led to his being recommended for further study. Having decided to enter a different field, Fedorenko enrolled in the Moscow Institute of Eastern Studies, where his mathematical skill at conceptualizing symbols and drawing ability helped him to master Chinese. He graduated from the institute in 1937, and two years later, after postgraduate studies there, he obtained the doctor of philology degree.

Meanwhile, Fedorenko had been sent to the Orient in connection with his academic work. In 1938 he fought in Mongolia against the Japanese invaders and was decorated by the Mongolian government. As a result of his combat service he suffered a brain

NIKOLAI T. FEDORENKO

concussion that caused a temporary loss of memory. In 1939 he became a member of the Soviet diplomatic service, and during the next few years he remained in China where, in addition to diplomatic duties, he undertook research in Sinology. In 1943 he was admitted to full membership in the Communist party. He was appointed counselor to the Soviet Embassy in Chungking in 1946, and he became the Soviet chargé d'affaires at Nanking in 1948. The French author André Malraux has suggested that Fedorenko was intimately involved in the events that brought Mao Tse-tung and the Communists to power on the Chinese mainland in 1949.

When in December 1949 Mao Tse-tung came to Moscow to confer with Joseph Stalin, Fedorenko served as interpreter in the conversations between the two leaders that resulted in the signing of the Sino-Soviet Treaty of Friendship, Alliance, and Mutual Assistance on February 14, 1950. Fedorenko reportedly won the confidence of Mao, and he translated some of the Chinese leader's poetry into Russian. Later in 1950 Fedorenko returned to China as counselor to the Soviet Embassy in Peking, and he served briefly as chargé d'affaires there in 1952.

From 1952 to 1955 Fedorenko served as head of the first Far Eastern (China) department of the Soviet Foreign Ministry. In 1954 he became a member of the collegium of the Foreign Ministry, and that year he took part in the Berlin foreign ministers' conference. As Deputy Foreign Minister of the U.S.S.R. from 1955 to 1958 Fedorenko helped to negotiate a number of important agreements. In August 1956 he took part in talks that led to a Soviet-Japanese agreement on fishing in Asian waters, and in October of that year he helped to negotiate the agreement that led to an end of the state of war and the resumption of diplomatic relations between the Soviet Union and Japan. When Indonesian President Sukarno visited Moscow in September 1956, Fedorenko took part in negotiations resulting in political, economic, and cultural agreements between Indonesia and the Soviet Union. He also participated in Sino-Soviet discussions of international affairs in January 1957. In April and May 1957 he accompanied Marshal Kliment Y. Voroshilov on a tour of Asian countries.

From September 1958 until 1962 Fedorenko served as the Soviet Union's Ambassador Extraordinary and Plenipotentiary to Japan. Some observers viewed the appointment as a demotion for Fedorenko—whose earlier closeness to Stalin and Mao Tse-tung was no longer considered an asset among Soviet officialdom. Although upon taking office, Fedorenko promised not to interfere in Japan's domestic affairs, he frequently criticized the presence of United States military bases there. It was during Fedorenko's ambassadorship that popular demonstrations against the proposed mutual defense treaty between the United States and Japan forced the cancellation of President Dwight D. Eisenhower's planned trip to that country in 1960. There were intimations, in the Japanese press and in some diplomatic quarters, that the Soviet Embassy had stirred up the demonstrations. When Soviet Deputy Premier Anastas I. Mikoyan visited Japan in August 1961 to support Fedorenko's continued demand that Japan break its military ties with the United States, both men were rebuked by Japanese authorities. Among Fedorenko's positive achievements as Ambassador to Japan was his negotiation for the purchase of Japanese ships by the Soviet Union.

Fedorenko's appointment as Soviet Ambassador to the U.N. in December 1962 came on the heels of the Cuban missile crisis that had led to a confrontation between the United States and the Soviet Union in October 1962. His predecessor, Valerian A. Zorin, had been widely regarded as a "hard-liner," and an outspoken foe of compromise on such issues as disarmanent. Consequently, when Fedorenko presented his credentials to U.N. Secretary General U Thant on January 7, 1963, many observers believed that his appointment might augur a softer Moscow line. There was some justification for that view during Fedorenko's early tenure. In January 1963 the United States and Soviet authorities agreed to consider the Cuban missile issue closed. An exchange of letters between President John F. Kennedy and Premier Nikita S. Khrushchev led to the signing of the partial nuclear test-ban treaty in August 1963. Later that year the United States and the U.S.S.R. issued a joint declaration of principles for the peaceful uses of outer space. John D. Parry, writing in the Washington *Post* (August 15, 1963), noted that the Soviet U.N. mission under Fedorenko was "slowly taking on a new look," and that men representing "hard line" Soviet policies were being replaced by those representing a more conciliatory line.

At his first United Nations press conference in April 1963 Fedorenko left an ambiguous impression. His initial remarks, in English, were conciliatory and seasoned with Oriental proverbs. In his prepared speech, read by an assistant, he included strongly worded accusations, charging the United States with stalling the nuclear test-ban talks and with continuing to support Cuban counterrevolutionaries. On the other hand, his speech hinted at possible cooperation between the United States and the Soviet Union in outer space. In the question-and-answer period he accused U.N. correspondent Pauline Frederick of being guilty of a "fundamental inaccuracy" about Soviet policy and of not being "conversant with U.N. affairs," but he later took pains to apologize for his remarks.

On the floor of the United Nations, Fedorenko's speeches have reflected the growing breach between the Soviet Union and Communist China. Although in keeping with official Soviet policy he has refrained from recognizing the Nationalist Chinese U.N. delegate and has consistently voted for the admission of Communist China into the U.N., he was, in 1963, the first Russian delegate to forego the initiative in introducing the issue of admission on the floor of the General Assembly, leaving it to Albania. His speeches in support of Communist China have, in the view of some observers, lacked enthusiasm. During an appearance on the Merv Griffin television program in January 1966 he said that, although his information was too sketchy for deep analysis, he was confident that the Chinese cultural revolution had "nothing to do with culture, real revolution, or Marxist-Leninist-Communist ideology."

Although in December 1963, shortly after the death of President John F. Kennedy, Fedorenko referred to President Lyndon B. Johnson as "a strong, quiet, and reasonable man," in later encounters with the late United States Ambassador Adlai E. Stevenson and his successor, Arthur Goldberg, his rhetoric often reflected a continuation of earlier cold war policies. With increasing American military involvement in Vietnam, Fedorenko consistently defended the position of the North Vietnamese regime of Ho Chi-minh and of the National Liberation Front in the south, while labeling the role of the United States as an aggressive one.

Fedorenko's clash with Adlai Stevenson in May 1965, after the United States had intervened with military forces in the Dominican Republic, was one of the bitterest in the history of the Security Council. Fedorenko charged that sending United States forces to maintain order in the Dominican Republic was like "sending a hungry wolf to guard your kitchen." In December 1965 Fedorenko introduced a resolution in the General Assembly, opposing intervention in the domestic affairs of states, with the purpose of condemning United States actions in such areas as Vietnam and the Dominican Republic. The resolution was approved, but only after it was enlarged by amendments, supported by the United States, condemning all forms of subversion.

The Soviet Union's refusal to pay expenses for peacekeeping operations in the Congo and Middle East was challenged by the United States in the General Assembly session of December 1964. The Russians were faced with a loss of their Assembly vote for being two years behind in payments. Their refusal, as explained by Fedorenko, was based on the contention that only the Security Council had authority to send peacekeeping forces and that those in question had been sent by the General Assembly, and were therefore illegal. As a means of compromise, the Soviet Union has pledged voluntary contributions to alleviate the financial deficit of the United Nations, and Fedorenko has called on the United States to do the same.

Related to the peacekeeping issue is the question of the authority of the Secretary General as compared to that of the Security Council. The Soviet Union favors the Council, where it has veto power, while the Western powers have maintained that the Secretary General had separate and equal authority under the U.N. Charter and could implement Council mandates at his discretion. When in January 1965 Secretary General U Thant released a report in which he cited the Soviet Union and other nations as being in arrears in meeting their financial obligations to the U.N., Fedorenko, in a sharply worded statement, maintained that the Soviet Union was not in arrears and accused Thant of being partial to the United States. In October 1965, during Security Council debates on the Kashmir question, Fedorenko made an even stronger attack against Thant, this time accusing him of having exercised discretionary powers in carrying out the mandates of the Council.

A 1963 proposal to enlarge the Security Council and other U.N. councils to reflect increased African and Asian membership was opposed by Fedorenko, who reaffirmed Soviet insistence that amendments to the U.N. Charter must be linked to the seating of Communist China. Fedorenko was denounced by Chinese Communist officials, who accused him of attempting to "sow discord between China and other Asian and African countries." As a temporary alternative, he proposed that a more adequate representation of African and Asian nations be effected by a redistribution of the six nonpermanent seats on the Security Council. On questions involving Africa, Fedorenko has often clashed with Western representatives. In the debate, in December 1964, on the United States-Belgian rescue mission in the Congo, he denounced the operation as a "monstrous crime" perpetrated by the Western colonial powers in order to maintain their military presence in that area.

In line with recent Soviet policy, Fedorenko has supported the Arab nations in their continuing dispute with Israel. In September 1963 he cast the Soviet Union's 101st veto to block a resolution condemning Syria for its role in a border clash. After the outbreak of the six-day Arab-Israeli war in June 1967, Fedorenko almost outdid the Arab representatives in condemning Israel, and he went so far as to accuse the Israelis of following in "the bloody footsteps of Hitler's executioners." It was, as Donald Grant wrote in the New York *Times Magazine* in July, "a theme calculated to enrage the Israelis and comfort the Arabs without committing a single Soviet tank or MIG." During Security Council discussions on the war, Fedorenko, having failed in the Council to obtain condemnation of Israel as an aggressor and to force it to withdraw its troops from conquered territory, departed from established Soviet policy by calling for an emergency meeting of the General Assembly. But Soviet draft resolutions on those points failed to gain acceptance in the Assembly as well, and the Russians suffered what one Western diplomat termed a "defeat . . . comparable to that suffered by the Arabs on the battlefield." In the Assembly debates Fedorenko took less of a role than Soviet Premier Aleksei N. Kosygin, Foreign Minister Andrei Gromyko, and Ambassador to the United States, Antoly F. Dobrynin, who had come to New York for the emergency session. In the view of some diplomats, Fedorenko was being blamed by his government for miscalculation in calling for the emergency session.

Since 1958 Fedorenko has been a corresponding (or associate) member of the Soviet Academy of Sciences, and he is an associate of the Academy's Institute of Chinese Studies. He has taught the history of Chinese literature at the University of Leningrad. Fedorenko is the author of about a dozen books and scores of articles on Chinese literature, philology, philosophy, and culture. His books include *Ocherki sovremennoy kitayskoy literatury* (Outline of Contemporary Chinese Literature, 1953) and *Kitayskaya literatura* (Chinese Literature, 1956). He has also written a book on Japan, published in 1966.

Nikolai T. Fedorenko and his wife Alla have three daughters, Yelena (who is married), Olga, and Svetlana. He has a Moscow apartment as well as a country dacha, and he also maintains residences in New York City and on the Soviet estate at Glen Cove, Long Island. (The British Ambassador to the U.N., Lord Caradon, refers to Fedorenko as "the Laird of Glen Cove.") Fedorenko is a tall, slender man with a professorial air, a round, cherubic face said to resemble that of the late poet Dylan Thomas, and wavy black hair that is slightly graying. He wears horn-rimmed glasses and dresses elegantly, preferring two-button suits and bow ties. He smokes a curved pipe and Havana cigars. Among his favorite recreations are reading and attending concerts and the theater. Although he has a reputation for biting sarcasm, he is quite amiable at social gatherings. His conversation and his speeches are larded with anecdotes and proverbs. He is popular with the U.N. security guards, and he once successfully intervened with U Thant on their behalf for a pay increase. In 1954, and again in 1967, Fedorenko received the Order of Lenin. The Order of Honor has twice been awarded to him, and he holds several other decorations.

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FEOKTISTOV, KONSTANTIN (PETROVICH) (fā-ōk' tis-tof)

Feb. 7, 1926- Soviet engineer; cosmonaut
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One of the Soviet Union's leading designers of spacecraft, and the world's first engineer to fly in space, Konstantin Feoktistov was a member of the three-man Russian team that took the spacecraft *Voskhod 1* sixteen times around the earth in twenty-four hours on October 12-13, 1964. During that flight, which was piloted by a trained cosmonaut and also included a physician, Feoktistov made scientific and engineering observations that would have been beyond the technical capabilities of the cosmonauts who had made the previous space flights. The participation of an engineer and a medical man in an actual spacecraft paved the way for specialists in such disciplines as biology, physics, astronomy, meteorology, and psychology to join cosmonauts in making direct observations of conditions in outer space. For his role in the *Voskhod* flight and for his many other contributions to space technology, Feoktistov has received a number of awards and decorations from the government of the U.S.S.R.

Konstantin Petrovich Feoktistov was born on February 7, 1926 in Voronezh, an industrial city in south-central Russia, some 300 miles south of Moscow. His father, Pyotr Feoktistov, a former bookkeeper, now retired and living on a pension, served as a volunteer on the German front during World War II. Konstantin's mother, Maria, died in 1957. His older brother Boris fought in World War II and was killed in action in 1941.

When Voronezh was occupied by Hitler's troops in 1942, Feoktistov, who was then sixteen, was assigned to reconnoiter German strength and positions in the town. After completing several assignments, he was captured by the Germans on August 11, 1942. According to an official Soviet source, "He was . . . sentenced to die by a firing squad. Fate, however, had something else in store for him. At night, after the Fascists had shot the prisoners and left, the sixteen-year-old scout, wounded in the neck, bleeding, dug out from under the corpses in the trench into which they had been thrown. The town inhabitants gave him aid and conducted him to safety behind the front lines."

Feoktistov finished his secondary schooling in Kokand, Soviet Central Asia, in 1943. He then entered the N. E. Bauman Higher Technical School in Moscow, reputed to be one of the finest engineering schools in the Soviet Union. After his graduation in 1949 he was assigned as an engineer to a factory in Zlatoyst, in the Urals. Later, he undertook graduate work at several research institutions. In 1955, after defending his dissertation, he earned his "candidate of technical sciences" degree, described variously as the equivalent of a Ph.D. or a master of engineering degree. Since completing his graduate studies, Feoktistov has been working exclusively in the Soviet space program, on the design of space vehicles and other equipment. He was awarded the Order of the Red Banner of Labor after the launching of the first successful earth satellite, *Sputnik 1*, in October 1957, and again, after cosmonaut Yuri Gagarin's first manned space flight in the spaceship *Vostok* in April 1961.

Feoktistov first gained worldwide attention when he took part in the three-man flight of the seven-ton Soviet spaceship *Voskhod* (Sunrise), which was launched from the space center at Baikonur, Kazakhstan at 10:30 A.M. (Moscow time) on October 12, 1964 and landed some 350 miles north of Baikonur at 10:47 A.M. on the following day. The spacecraft, which completed sixteen orbits, covering 494,700 miles, maintained an elliptical orbit with an apogee of 254 miles and a perigee of 110.5 miles. Its period was 90.1 minutes, and its angle of inclination to the equatorial plane was sixty-five degrees. The flight was notable as the first to carry more than one person, the first to carry observers other than astronauts, and the first to make a soft landing on the ground. According to the Soviet information agency, Tass, the objectives of the *Voskhod* flight were to "test the new multi-seat spaceship"; to "check the capacity for work and interaction during space flight of a group of cosmonauts consisting of specialists in different fields of science and technology"; to "carry out physical and technical investigations in the condition of space flight"; to "continue the study of effects of different factors of space flight on man's organism"; and to "carry out extended medico-biological research in the conditions of a long flight."

While the cosmonaut, Colonel Vladimir M. Komarov, piloted the *Voskhod* spacecraft and the physician, Lieutenant Boris B. Yegorov, maintained a detailed medico-biological record of the physical conditions and reactions of his fellow passengers and himself, Feoktistov kept watch on the behavior of the spacecraft in response to its complex control systems. Reporting on his observations on the *Voskhod* flight at a Moscow news conference on October 21, 1964, Feoktistov revealed that the most important finding of the mission was that a spacecraft could be navigated independently of the computer-controlled guidance systems that had until then been operating space flights from the ground. Thus an astronaut could navigate his spaceship by using the earth and stars as reference points, like mariners on the ocean or airplane pilots. He said that the flight revealed that the earth's horizon, although occasionally obscured by layers of aureoles, was sufficiently visible to be used for measuring the altitudes of stars.

Feoktistov also described certain innovations in the design of the spaceship and revealed that in addition to the standard chemical rockets that orient the vehicle in space, *Voskhod* was equipped with a new experimental orientation system consisting of ion engines that used small jets of electrified gas for propulsion. He pointed out that very important experimental material had been obtained in the testing and operation of the system. Describing the landing system that enabled him and his fellow passengers to return to earth while remaining inside their craft, Feoktistov said that unlike the earlier *Vostok* spacecraft, *Voskhod* was equipped with two sets of braking rockets, enabling it to return to earth from a high orbit in the event of failure of one the retro-rocket engines. As a result, the *Voskhod* can rise to higher altitudes—and remain in space for longer periods—than the early *Vostok* spaceships.

A jointly written account of the *Voskhod* flight by Feoktistov, Komarov, and Yegorov was released by Soviet authorities for publication in *Life* magazine on January 22, 1965. American space scientists gleaned scant technical information from that account, since little more was permitted to appear than colorful descriptions of the earth as viewed from space, the beauties of the aurora australis, and such subjective impressions as the following: "How beautiful is our planet, with its continents, oceans and rivers! And of all its countries the greatest is the Soviet Union, with the crystals of its cities, the factories and power stations strewn liberally from the Baltic to the Pacific, with its expanses of grain fields and the green seas of the Siberian forest. Sometimes the whole world lies between the *Voskhod* and our homeland, at other times we are overhead and can clearly see the Soviet radio stations. The music of Tchaikovsky and Moussorgsky, Khrennikov and Khachaturian, the regular news bulletins, everything is interrupted for announcements about our flight."

KONSTANTIN FEOKTISTOV

Evaluating the information contained in the *Life* article, Dr. Joseph Shea, the manager of the National Aeronautics and Space Administration's Apollo moon project commented: "The Russians never reveal too much about their space effort, but they are surprisingly accurate on the things they do release." Other American space experts, notably the astronaut Alan B. Shephard and the scientist Dr. Wernher Von Braun were able to read between the lines certain indications of the current status of Soviet technology. Summarizing the comments of the American experts, the editors of *Life* concluded: "The article reinforces what we have known all along—that the Russians are thorough, painstaking, ingenious and conservative when it comes to space technology."

During the flight of *Voskhod*, television pictures of the cosmonauts in their space capsule had been transmitted back to earth and broadcast throughout Russia, whenever the spacecraft passed over Soviet territory. According to some observers, Feoktistov appeared ill during the flight, and photographs taken after the spaceship had landed seemed to support that observation. But although Yegorov said in the press conference of October 21, 1964 that he and Feoktistov had been troubled by dizzy spells, Soviet sources denied at the time that any actual illness had occurred during the *Voskhod* flight. Later, in December 1965, Tass revealed that both Feoktistov and Yegorov had suffered during the flight from an illness described as a "vestibular vegetative reaction of the seasickness type," that is, a disturbance of the balance apparatus in the inner ear. According to Tass, both men had suffered from illusions while in a state of weightlessness, and that these sensations persisted, whether their eyes were open or closed. One of them imagined that he was half-crouched and facing downward, while the other believed that he was hanging upside down. As a result of these ill effects, the spacecraft was reportedly brought back to earth earlier than scheduled.

Feoktistov also took part in the development of the special space suit worn by cosmonaut Aleksei Leonov—the first man to step outside an orbiting spacecraft and float freely in space—during the two-man flight of *Voskhod 2* on March 18, 1965. Explaining the suit to newsmen after its successful use by Leonov, Feoktistov said that it was designed to permit a cosmonaut to leave his ship to make assemblies and repairs during flight or to transfer crews from one spaceship to another. To enable the wearer to move his arms and legs while exposed to the total vacuum in space, Feoktistov and his co-workers had decided to reduce the pressure inside the suit so that it would have greater flexibility, and they added special joints to permit freer movement. The suit was equipped with special apparatus enabling the astronaut to breathe pure oxygen in order to purge his blood of nitrogen and thus avoid the affliction known as the caisson disease or the bends. The suit was also air-conditioned to carry away excess body heat, and externally insulated, both as protection from the heat of the sun and to prevent loss of heat when the wearer was exposed to frigid temperature. In April 1965 Feoktistov served as guide to newsmen at a press preview of Moscow's permanent Exhibition of National Economic Achievement, which featured a full-size model of the early *Vostok* spacecraft.

In an article in September 1967 Feoktistov described a type of spacecraft that might be developed for future interplanetary travel. In October 1967, on the tenth anniversary of the launching of *Sputnik 1*, he listed an orbiting manned laboratory as foremost among future Soviet space developments and predicted a landing on the moon within five or ten years. After that would come preparations for a trip to Venus and Mars.

Feoktistov is said to be the first Soviet cosmonaut who is not a member of the Communist party or of the Young Communist League. He holds a third Order of the Red Banner, in addition to the two conferred on him for his early contributions to the Soviet space program. After the *Voskhod 1* flight he was designated Hero of the Soviet Union and Flyer-Cosmonaut of the U.S.S.R., and he received the Order of Lenin and the Gold Star Medal.

Konstantin Feoktistov and his wife Galina—a high-ranking technician in a Moscow factory—have two sons, Nikolai and Andrei. Feoktistov, who has blond hair, is described as a chess-playing intellectual, active in sports. Unlike most cosmonauts, who are generally required to be in top form, Feoktistov is reported to be of merely average physical condition for a man of his age. His intellectual interests, aside from his professional work, include the study of philosophy and cybernetics.

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FERRARI, ENZO (fär-rä'rē en'tsō)

Feb. 20, 1898- Italian sportscar manufacturer
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Since 1947, when the first racing Ferrari made its debut at Piacenza, Italy, the prancing black horse has become the proudest marque in sportscars. Ferraris have won the twenty-four-hour race at Le Mans, France—the world's toughest and most famous—nine times, including the six years in a row from 1960 through 1965. If no other car in the world can match Ferrari in victories, that achievement is largely due to the lifetime dedication of Enzo Ferrari, "the single most significant man in the field," according to Kenneth Rudeen in *Sports Illustrated* (April 25, 1966). Ferrari personally dictates the details of his cars' construction in the small plant at Maranello, Italy, where racing prototypes and commercial models are turned out side by side at a rate of only about two a day—a pace that earns him in addition the reputation of an automotive watchmaker.

Enzo Ferrari was born in Modena, Italy on February 20, 1898, according to state records, but the actual date was February 18. His mother, Adalgisa (Bisbini) Ferrari, recounted that a heavy snow kept his parents from registering his birth for two days. His father, Alfredo Ferrari, owned a small foundry that made sheds and gangways for the Italian railways, and the family lived above the workshop. The only other child was a brother Alfredo, two years older. Ferrari recalls that his first auto race, which he attended with his father when he was ten, was at nearby Bologna; his father and brother often talked about cars and thus early awakened his own interest.

As a child Ferrari never cared for school, though his father urged him to prepare for engineering. When he was eighteen, in 1916, both his father and brother died, and his studies ended in that year with a diploma from the technical high school in Modena. In 1917 he was drafted into the Italian army and spent a few months shoeing mules for the mountain artillery. He then fell ill and had to be transferred to the military hospital in Brescia for surgery before being discharged from the military service.

Leaving the army with nothing but a letter of introduction from his colonel, Ferrari went to Turin and attempted to get a job at the Fiat works. When Fiat turned him down, he drifted into a series of jobs connected with automobiles, especially the assembling of miscellaneous spare parts into whole cars, a flourishing trade in Italy in those years. On one of these jobs, while delivering a stripped chassis to Milan, he became friends with Ugo Sivocci, a test driver for Costruzioni Meccaniche Nazionali—the firm that was later to make the Vespa motorscooter—and through him Ferrari obtained a position with CMN as a racing driver himself. He made his debut in a 1919 road race from Parma to Berceto. That year he also took part in Sicily's Targa Florio.

In 1920 Ferrari became a driver for the Alfa Romeo Company of Milan, with which he was to remain, but not always in the same capacity, for twenty years. In the early 1920's he won races at Ravenna and Rovigo, and in 1924 achieved a notable victory at Pescara. Although by now it was not driving but the cars themselves and their engines that interested him most intensely, in 1928 he was awarded the title of Commendatore for merit in sports by the Italian state. (After World War II he was stripped of that title.) Since 1929 he has edited a technical-sports magazine.

Ferrari had married in 1923, and it was, reportedly, because of the birth of his son, Dino, in the early 1930's that he quit driving. In 1929 he had established the Scuderia Ferrari (Ferrari Racing Stables) in his hometown of Modena. This racing team included some of the best drivers of the period, such as Tazio Nuvolari and Alberto Ascari, aided by top-flight mechanics whom Ferrari recruited from other automobile firms, notably Fiat. From the beginning, the Scuderia was in close collaboration with Alfa Romeo, finally becoming a sports subsidiary of the company. From 1933 on it took over the Alfa Romeo in participation in races.

During that period Ferrari was both president-director of the Scuderia Ferrari and the commercial manager of Alfa Romeo in the Emilia-Romagna region of Italy, where Modena is situated, living alternately in Milan and Bologna but keeping close personal control over activities in Modena. Thus in 1938, when he was appointed director of the racing division of Alfa Romeo, the title was merely a formality. However, the Scuderia Ferrari had to be liquidated, and Ferrari had to agree not to take part in races under his own name for four years.

Ferrari's first racing car completely designed by himself, the 158 Alfa, was built in 1937. After World War II, under the name Alfetta, the car was to win two world championships for Alfa Romeo. But because of friction with the management, his collaboration with the firm ended in 1939. According to Ferrari, it was with sadness rather than bitterness that he left; and twelve years later, when a Ferrari beat an Alfa Romeo for the first time in a major event, he wailed, "I have killed my mother!"

By the time he left Alfa Romeo, Ferrari's name was famous in racing circles. In 1940 he transformed the old Scuderia into the Auto-Avio Costruzioni Ferrari, under contract to the National Aeronautics Company of Rome and the Breda firm (makers of artillery and other products), with Ferrari still president and director. During the war the operation was moved to Maranello, outside Modena, where Ferrari produced machine tools, ball bearings, and the like. The factory was bombed in 1944 and 1945 but reconstructed in 1946, when the first racing Ferrari was built. It entered the Piacenza Circuit in 1947. Two years later a Ferrari driven by Luigi Chinetti, who is now Ferrari's North American manager, won at Le Mans, and in 1952 Ferrari became the world champion, after driver Alberto Ascari won all the Grand Prix races he entered that year. The 1966 Ford victories at Sebring and Le Mans pushed the Ferrari temporarily out of the limelight, but it was back again in 1967, coming in first, second, and third at Daytona Beach in February.

In his autobiography, *Le Mie Gioie Terribili* (Cappelli, 1942; *My Terrible Joys*, H. Hamilton, 1963), Ferrari explains that the famous prancing black horse trademark was consigned to him by the parents of Francesco Baracca, an Italian war hero killed in World War I. Baracca had painted the emblem on the cockpit of his plane, and his mother, becoming acquainted with Ferrari after he had won a race at Ravenna in 1923, told him to put it on his cars "for good luck." On a canary-yellow background (the traditional color of Modena), it became the emblem of the Scuderia Ferrari and finally of the postwar cars.

ENZO FERRARI

The immediate postwar period was one of struggle for Ferrari, and it is said, according to Robert Daley in the New York *Times*, that it was only because of the faith of his employees, who worked nights on the cars, that Ferrari was able to produce them. After becoming a wealthy man himself, he was still at times plagued by a lack of money for his enterprise, which is an expensive one. In 1960 he sold some stock, transforming the firm into a corporation, SEFAC-Automobili Ferrari-S.P.A.; he is still president and administrator. He has also been subsidized by Fabbrica Italiano Automobili Torino to the amount of about $80,000 a year, and in 1965 he turned over the production rights of the Dino Ferrari to Fiat in return for a substantial loan. The Lancia Company has also aided him with racing materials. In 1963 there was a series of negotiations with the Ford Company, which proposed to form two new firms with Ferrari: Ferrari-Ford, making only racing cars, with Ferrari as president and 90 percent shareholder; and Ford-Ferrari, in which Ferrari would have a 10 percent interest. Ferrari understood that he was to be in complete control of Ferrari-Ford and when at the last minute of the negotiations, on May 13, 1963, Ferrari learned that he would be in charge only up to a certain point, after which he would need approval from Detroit, his angry outburst (in Italian; he does not speak English) promptly ended the negotiations. The next year, 1964, Ferraris took every prize, apparently proving that Ferrari did not need Ford backing.

For some time Ferrari has been a controversial figure because of the comparatively large number of drivers, and incidentally spectators, killed in blood-red—Italy's racing color—Ferraris. The height of the controversy was reached in 1958 when the Spaniard Alfonso de Portago went off the road in the Mille Miglia—a spectacular road race running half the length of Italy—killing himself and several spectators. There were loud protests in the press, led by the Vatican-backed *Osservatore Romano,* which denounced Ferrari as a Saturn, devouring his own children. As a result the race was abolished and Ferrari was tried for—and acquitted of—willful manslaughter. At a press conference in June 1967 he urged strict new safety regulations to protect both drivers and the public. He complained that racing car design had reached an "exasperating level of technical expertise."

Ferrari is a tall (about six feet three inches), hawk-nosed man who has blue eyes and white hair and is almost always seen wearing dark glasses. He looks robust but his health has never been reliable and, in fact, his family has seemed susceptible to sickness (with the exception of his mother, who died at ninety-three in 1965). The greatest blow of his life was the death in 1956, in his early twenties, of his only child, Dino, an engineering student at the University of Bologna, who had already shown great promise designing engines.

Perhaps because he has experienced the death of so many people who were close to him, Ferrari's temperament is dour and pessimistic. He worships speed and is said to scoff at religion and to have little use for women. His life is completely devoted to Ferrari (he sometimes speaks of himself in the third person). Winthrop Sargeant in a *New Yorker* (January 15, 1966) profile describes his dedication as more akin to that of an artist than an executive. He is separated from his wife, Laura (Garello) Ferrari, and lives above his warehouse in Modena, works seven days a week, and has never in his life taken a vacation, nor been outside Italy except for a brief visit to Switzerland. Nor does he go to races, he has explained, because he cannot bear to see his cars mishandled and, secondarily, because he worries about his drivers. (He may also stay away because the excitement induced by a race may bring on an attack of his chronic asthma.)

In 1952 Ferrari was named Cavaliere del Lavoro of the Italian state. He is something of a national monument to Italians. At Le Mans in 1966, when Henry Ford 2d was determined to beat Ferrari with his Mark II (he succeeded), his wife, Maria Cristina (Vettore) Ford, who is Italian, bet $1,000 on Ferrari. He holds an honorary degree in engineering, conferred in 1960 by the University of Bologna.

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FISCHER-DIESKAU, DIETRICH (fish'ər dē'skou dē'triᴋ)

May 28, 1925- German baritone
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Although his background is German, the art of Dietrich Fischer-Dieskau transcends national frontiers, for he is as much at home in Italian opera as he is in the lieder of his native land. He has brought to concert and opera stages a lyric baritone voice that has an astounding range of color and expression. Esteemed as an interpreter of lieder, he has been called "the thinking man's baritone" because of his musicologist's interest in the text of the lyricist and the intent of the composer. He often has had the distinction of introducing new works of contemporary composers, some written especially for his voice, at festivals at home and abroad. Since his first appearance on the international scene in 1950 he has divided his time among opera, lieder singing, and recording sessions. Fischer-Dieskau has made more recordings than any other singer in history and has won the Grand Prix du Disque, the highest honor bestowed by the international recording industry, in 1955, 1957, 1959, and 1961.

Dietrich Fischer-Dieskau was born in Berlin, Germany on May 28, 1925 to Albert Dietrich Fischer-Dieskau and Dora (Klingelhöfer) Fischer-Dieskau. His father, who in his spare time wrote poetry and composed music, was a schoolteacher, or *Oberstudiendirektor,* in Berlin. His mother, from whom he acquired his love of lieder, was an amateur pianist of considerable talent. In her youth she had wanted to become a singer, but it was left to the youngest of her three sons to fulfill that ambition. Dietrich Fischer-Dieskau saw his first play at an early age and decided to become an actor, but shortly after, on hearing a symphony concert, he was equally determined to become a conductor. The conflict was resolved by the time he was sixteen, when his parents and their friends, impressed by his exceptional voice, urged him to devote himself to vocal studies.

His first teacher was Georg A. Walter, a well-known tenor who schooled him in the German lied, in oratorio literature, and the cantatas of Johann Sebastian Bach. At eighteen, Fischer-Dieskau enrolled in the Berlin Hochschule für Musik for intensive musical training, principally with Professor Hermann Weissenborn, to whom he has always referred as his most outstanding teacher. His studies had hardly begun when he was drafted into a cavalry unit of the *Wehrmacht* in 1943.

Practically useless in that branch of the service, he was demoted to tending the horses in their stables and kept them quiet by serenading them long into the night. Captured in 1945, he was sent to an American prisoner-of-war-camp in Italy. When it was learned that he was a singer of unusual talent, his captors located an upright piano and an accompanist and sent him from camp to camp to give song recitals. He thus gained his first experience as a concert artist but unfortunately for him, he proved so popular with his American captors that he was one of the last prisoners to be released.

When finally, in 1947, he was liberated, Fischer-Dieskau went to Freiburg im Breisgau, a city in southwestern Germany, where he immediately found himself in demand as a substitute for indisposed singers. He made his debut on the first of these occasions singing the baritone solo part in Brahms's *A German Requeim.* The Freiburg Music Academy offered him an instructorship, but he refused, deciding instead to go back to Berlin to resume his studies with Hermann Weissenborn. Under the direction of his former teacher, Fischer-Dieskau devoted long hours of intensive study to the language and substance of the lied. Weissenborn's death in 1959, when he was in his eighties, ended an extraordinary association between the two men, for even when Fischer-Dieskau became known as one of the world's great interpreters of lieder, he always returned to his old teacher for guidance in the preparation of a new program.

Not long after his return to Berlin, Fischer-Dieskau began to receive official recognition. In 1948 the director of the American radio station in Berlin, RIAS, asked him to make some tape recordings of Schubert's song cycle *Die Winterreise* and a few Bach cantatas. The tapes were a remarkable achievement for a singer of only twenty-three, and when they were heard on the air, the name of Fischer-Dieskau became known throughout Western Germany and other European countries.

Heinz Tietjen, the general manager of the West Berlin Opera, heard one of the RIAS broadcasts and with his customary acumen recognized Fischer-Dieskau's potentialities as an opera singer. Inviting him to audition, Tietjen listened to the Schubert songs Fischer-Dieskau had prepared and then casually remarked, "In four weeks you will sing Posa in the première of the new production of *Don Carlos.*" Perturbed because he lacked acting experience, Fischer-Dieskau credits the private coaching of a colleague, the basso Josef Greindl, with getting him through his first performance of *Don Carlos.* Notwithstanding his lack of experience, Fischer-Dieskau's Marquis of Posa was so successful that for the next five years he appeared on the stage of the Berlin Opera in the roles of Valentin in *Faust,* Wolfram in *Tannhäuser,* Don Fernando in *Fidelio,* Don Giovanni, and Jokanaan in *Salome.* Fischer-Dieskau also welcomed secondary parts such as the Herald in *Lohengrin,* Ottokar in *Der Freischütz,* and the Second Prisoner in *Fidelio,* recognizing the value of varied experience. After he had added *Rigoletto, Falstaff, A Masked Ball,* and other Verdi operas to his repertory, Ferenc Fricsay, the conductor who helped to launch his operatic career, commented, "I never dreamed I would find an Italian baritone in Berlin."

In 1954 Fischer-Dieskau was invited to appear at the Bayreuth festival in the role of Wolfram, and the following year he returned to sing the role of Amfortas in *Parsifal* and the secondary but significant role of Kothner, the baker, in Wieland Wagner's production of *Die Meistersinger.* Peter Heyworth has written in *High Fidelity* magazine (March, 1962), "To experience Fischer-Dieskau at his greatest, one must hear him in Wagner. . . . [He is] one of the greatest of living Wagnerians." But interested in all operatic styles, Fischer-Dieskau expanded his repertory to include Strauss's *Arabella,* Hindemith's *Mathis der Maler,* Berg's *Wozzeck,* and Von Einem's *Danton's Tod,* among others.

DIETRICH FISCHER-DIESKAU

After 1955 Fischer-Dieskau fulfilled engagements at leading opera houses at international music festivals in Great Britain and on the Continent and attained the distinction of singing at the opening performances of some of Europe's newly rebuilt opera houses. Celebrating the September 1961 opening of the West Berlin Opera house built on the site of the old structure that had been bombed out during World War II, he sang the leading role in Mozart's *Don Giovanni.* His performance, according to Harold C. Schonberg in the New York *Times* (September 25, 1961) was "brilliant [and] . . . his characterization of the title role must rank with the great ones of the generation, alongside of Pinza, Siepi, London." Before the official reopening in November 1963 of Munich's National Theater, the last of West Germany's major opera houses to be rebuilt, an invited audience acclaimed Fischer-Dieskau who appeared in the leading role of Barak in Strauss's *Die Frau Ohne Schatten.* Traveling halfway around the world the same year to inaugurate the new Nissei Theater in Tokyo, he appeared with the Berlin Opera company in Beethoven's *Fidelio.*

Because of his busy schedule, Fischer-Dieskau prefers to limit himself to learning one new operatic role each year. Although he is reportedly not addicted to avant-garde music, in 1961 he sang the leading role in Hans Werner Henze's *Elegy For Young Lovers,* and in 1965 he sang in the rarely performed opera *Cardillac* by Hindemith at Munich, which proved, as a critic wrote in *Time* magazine (August 20, 1965), "the surprise hit of the month-long festival." Rudolf Bing has offered Fischer-Dieskau a contract to sing with the Metropolitan Opera, but he has yet to be heard in the United States in that medium. He told a reporter for *Opera*

News (January 28, 1961) that rather than appear in unfamiliar surroundings on limited rehearsal time, he preferred to postpone his American opera debut until his schedule is less crowded. In New York City he appeared in a concert version of Busoni's opera *Doktor Faust* with the American Opera Society under the direction of Jascha Horenstein on December 1, 1964. Alan Rich wrote in the New York *Herald Tribune* (December 2, 1964): "The evening was a total triumph for Dietrich Fischer-Dieskau. . . . His great moments, and there were many, were electrifying."

Successful as he is in opera, Fischer-Dieskau is also one of the rare breed of singers who has attained top rank in the art of lieder singing. Some critics maintain that he enjoys world supremacy as an interpreter of lieder, especially now that Lotte Lehmann has retired. In his approach to the interpretation of a song, he relies on vocal color, an incredible technique, and clear, controlled diction to put across the songs he sings. Gerald Moore, one of his admirable accompanists, wrote in his book *Am I Too Loud?* (Macmillan, 1962), "If I had to put my finger on the key to Fischer-Dieskau's supremacy, setting him apart from every other singer, I would use one word, rhythm. This is the lifeblood of music and he is the master of it." But despite the universal interest in lieder singing, Fischer-Dieskau is concerned about its future. In an interview with a reporter for *Time* magazine (August 20, 1965) he remarked, "There is no question that contemporary music finds itself in a grave crisis. As a result, there are far too few lieder being written now. For all purposes, this art form is extinct."

Eagerly awaited by an audience that had known him only through his recordings, Dietrich Fischer-Dieskau made his first appearance in the United States in Cincinnati on April 5, 1955 with the Cincinnati Symphony Orchestra singing Bach's cantata *Ich Will Den Kreuzstab Gerne Tragen* and the solo baritone part in Brahms's *A German Requiem*. Several weeks later, on May 2, 1955, he made his New York debut at Town Hall in Schubert's *Die Winterreise*. Constantly varying his style and mood from one number of the cycle to the next, he showed, as Ronald Eyer pointed out in *Musical America* (May 1955) his "easy familiarity with the text of the songs [and] his simple acceptance of his role as narrator of a romantic story." In later tours of the United States he appeared in solo recitals and with symphony orchestras in a number of cities. At Hunter College in New York City in 1960 he commemorated the 100th birthday of Hugo Wolf with a recital of twenty songs by the Austrian composer. Fischer-Dieskau made his first appearance at New York's Carnegie Hall on November 22, 1964, collaborating with Elisabeth Schwarzkopf in a highly acclaimed performance of Wolf's *Italienisches Liederbuch*.

During the winter of 1961-62 Fischer-Dieskau gave a song recital over B.B.C. in Great Britain, and in 1963 he was soloist at the world première of Benjamin Britten's *War Requiem* in London. He gave the first performance of another of Britten's works, *Songs and Proverbs of William Blake*, written especially for him, at the Aldeburgh (England) festival in 1965. He studied Hebrew with a cantor to perform Stravinsky's new Biblical ballad *Abraham and Isaac*, which had its première at the 1964 Berlin festival. According to Everett Helm (*Christian Science Monitor*, October 19, 1964), Fischer-Dieskau sang Hebrew with a perfect accent.

With his all-encompassing repertoire, Dietrich Fischer-Dieskau has recorded more vocal music than any other singer in history for such labels as German Electrola, Deutsche Grammophon Gesellschaft, Angel, and London. Critics have called the recordings "the best in the art of interpreting," and "the highest kind of vocalism." Only a few have found them "mannered and overstudied," although, according to Martin Bernheimer of *Opera News* (January 28, 1961), "this is the very effect that he tries most to avoid. Fischer-Dieskau is seldom satisfied with a performance, and his recordings make him painfully aware of alternate interpretations. 'The medium is so sterile,' he complains. 'How different the results would be if I could make some of my records again!' " Since 1961 he has had the opportunity, for he has begun to re-record a number of earlier albums. It led a writer for *Saturday Review* (December 29, 1962) to observe that he is the only singer who has been able to do that before the age of forty.

A heavily built, tall man (six feet three inches), with dark brown hair, Fischer-Dieskau has a broad, somewhat impassive face, with eyes that can suddenly quicken into mirth. Seeing him for the first time in a London recording studio, Gerald Moore said: "He is big in every way: physically, intellectually and musically, with the commanding presence that was Chaliapin's." Fischer-Dieskau's private life embodies the Germany of the past—"the solid, substantial world of homely virtues," as Peter Heyworth noted in *High Fidelity* magazine (March, 1962). Surrounded by his family, he spends his leisure time reading, painting, and cataloging his voluminous collection of phonograph and tape recordings. He maintains an archive of pictures of music and musicians on slides, and occasionally invites relatives and friends to spend an evening listening to records and to an informal lecture that he has prepared to go with his carefully selected program. His hobby is collecting glass, china, and old furniture.

Dietrich Fischer-Dieskau married Irmgard Poppen, a cellist, in 1949 and there are three sons from that marriage—Mathias, Martin, and Manuel. His wife died in December, 1963 shortly after the birth of her third son, and in September 1965 Fischer-Dieskau married Ruth Leuwerik, a German film actress, at Zollikon, Switzerland. His honors include the Berlin Art Prize (1950), Golden Orpheus, City of Mantua (1955), Distinguished Service Medal (1st class) of the German Federal Republic (1958), Bayerischer Kammersänger (1959), Edison Prize (1960, 1964), Naras Award, U.S.A. (1962), Wiener Konzerthausgesellschaft (1962), Mozart Medal (1963), Ehrenmitgliedschaft Konzerthausgesellschaft, Vienna, 1963, and the Berlin Kammersänger (1963). He is a member of the Akademie der Künste, Berlin; the British Centre, Berlin; European Book Club; German section, International Music Council; German stage co-op;

the International Music Association Club, and the Mahler Society of Vienna.

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Jan. 16, 1935- Auto racer
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A. J. FOYT

The only race driver to win the United States Auto Club championship five times is A. J. Foyt, the 1967 winner of the Indianapolis 500. Foyt's victory at the Indianapolis Motor Speedway in May 1967 was his third triumph in the Memorial Day classic, the toughest annual open-cockpit, oval-track race in the United States. He has amassed the greatest number of points in national racing competition to capture the U.S.A.C. championship in 1960, 1961, 1963, 1964, and 1967. Dan Gurney and Foyt were the first all-American team to win the Twenty-four Hours of Le Mans (France) when they finished first in that most grueling of international sports-car road races in June 1967. Unlike most of his colleagues, Foyt is as good a mechanic as he is a racer. Earlier in his career he built his own cars, and he still helps to design, modify, or repair them. Owning most of the cars that he drives—and thus not having to share his purses with a patron—he has become one of the few millionaires among racing drivers.

Anthony Joseph Foyt Jr. was born on January 16, 1935 in Houston, Texas. He was about four when he began driving a gas-powered miniature racing car built for him by his father, a garage owner and midget-car racer, and when he was eleven he advanced to his father's midgets. He dropped out of school in the eleventh grade, to work in the family garage and begin his professional racing apprenticeship. By eighteen he was well known to midget-car and stock-car racing fans, who dubbed him "Fancy-pants" because of the freshly laundered white trousers he always wore. He also wore the cowboy boots that have become his trademark.

In 1958, a year after he began driving big cars on courses outside the Southwest, Foyt qualified for the Indianapolis 500, the major event in American auto racing, held annually on Memorial Day at the Indianapolis Motor Speedway. Behind the wheel of the Dean Van Lines Special, he finished sixteenth, which is considered fairly good for a young newcomer in the Hoosier classic. He remained the youngest driver—and an also-ran—in the Indianapolis field for three years. In 1961, in his fourth attempt, Foyt drove the Bowes Seal Fast Special to victory at Indianapolis. The prize of $117,975 pushed his total earnings for 1961 to $170,809, the highest annual income attained by any driver up to that time. In 1962 at Indianapolis Foyt was running in third place when a loose wheel sent his car spinning out of the race. In 1963 he finished third, behind Parnelli Jones and Jimmy Clark.

In addition to driving open-cockpit racing cars on oval tracks, Foyt in 1963 ventured into sports-car road competition. Driving cars owned by John W. Mecom Jr. of Houston, he won two trophies at Nassau in the Bahamas in December 1963 and another at Daytona Beach, Florida in February 1964. In the Sebring (Florida) Twelve-Hour Endurance in March 1964 he finished twenty-third, a remarkable achievement considering that his Chevrolet Corvette threw a wheel during the race.

In 1964 Foyt gained the United States Auto Club championship for the fourth time, on the basis of points he earned in winning the 150-mile race at Trenton, New Jersey; the 100-mile contests at Phoenix, Trenton, Langhorne (Pennsylvania), Springfield (Illinois), Du Quoin (Illinois), Indianapolis, and Sacramento; and the Indianapolis 500. In the 500, driving an Offenhauser roadster, he set a new record of 147.35 miles per hour for the course. His prize on that occasion was $153,650.

In an accident in a race at Riverside, California in January 1965, Foyt suffered a fractured vertebra and a broken heel. After recuperating from those injuries, he entered and won the Atlanta 500-mile stock-car race, on April 11, 1965. He qualified for the Indianapolis 500 in May 1965 but failed to finish. On July 4, 1965 he won the Daytona Beach Firecracker 500. Later in the same month he won the 150-mile race at Trenton, and in September 1965 he finished first in the 200-mile at the same track.

In the 1966 Indianapolis 500 Foyt was thrown out of action by a multi-car accident in the first lap. He escaped serious injury in the pileup but his car was wrecked. After the race, Foyt bought from Jim Clark the Lotus Ford that Clark had just driven to a second-place finish in the 500. Later in the same week, when Foyt was testing the Lotus Ford at State Fair Park in Milwaukee, the left rear suspension system gave way. The car spun out of control, hit a wall, and burst into flames. Foyt miraculously extricated himself from the burning vehicle, but suffered second and third degree burns of the face, hands, and neck. In September 1966, after his recuperation, he entered the 100-mile race at the State Fairgrounds in Indianapolis. In that race, he led from the start, but he dropped to second place when his brake pedal broke on the ninety-seventh lap. He dropped out of competition for the rest of the season, missing the last three races on the United States Auto Club championship circuit.

In the 1967 Indianapolis 500 Foyt drove a Sheraton Thompson Special with a Coyote chassis, a Ford engine, and a special overdrive gear to reduce engine wear and fuel consumption. His chief rival in the race was Parnelli Jones, driving an STP Paxton Turbocar owned by Andy Granatelli. Before the race, the turbine-powered car—which has much greater torque and acceleration than conventional, piston-driven engines—drew protests from other drivers, including Foyt, who called it an "airplane." (The United States Auto Club has since set limits on the power permissible in turbine engines.)

Jones easily outdistanced Foyt from the beginning of the 500, but the Turbocar broke down just three laps short of victory. Zigzagging his way through a four-car pileup, Foyt crossed the finish line first. His average speed for the course was 151.207 miles per hour, and his prize was $171,227—both unprecedented figures. Only three men before Foyt had won the Indianapolis classic three times: Louis Meyer, Wilbur Shaw, and Mauri Rose.

On June 11, 1967 Foyt and Dan Gurney won the Twenty-four Hours of Le Mans (France) sports car race in a Ford Mark IV, setting a new record for the event by doing 388 laps around the 83 mile course at 135.482 miles per hour. In United States Auto Club competition, Foyt was leading Mario Andretti in points, 2,280 to 2,180 when the two confronted each other in the Hoosier Hundred in Indianapolis in September 1967. Taking that event, Andretti diminished the margin to sixty points. U.S.A.C. competition remained close down to the last race, the Riverside (California) 300-mile contest on November 26, when Foyt captured his fifth national championship by driving Roger McCluskey's car to fifth place after his own car was towed off the track.

Foyt was named 1963 Racing Driver of the Year by the Auto Racing Fraternity of Greater New York, and the following year he was runner-up to football player Jimmy Brown in the voting for the S. Rae Hickok Professional Athlete of the Year Award. In 1967 he was voted the outstanding performer in the second phase of the Martini and Rossi competition for its American Driver of the Year Award. The winner of the first phase had been Mario Andretti, who won the overall award for the year, announced in November.

At the wheel Foyt is cool-headed and steady, always ready to react to sudden danger with reflexes so fast as to seem prescient. Out of the cockpit he can be hot-tempered, especially over the losing of a race. George Bignotti quit as Foyt's chief mechanic in 1962, after the driver tongue-lashed him for the wheel trouble that forced Foyt out of the Indianapolis 500. (Bignotti later rejoined Foyt's pit team, but by 1965 Johnny Poulsen had replaced him as chief mechanic.) Also in 1962 the United States Auto Club fined Foyt $1,000 and put him on probation for a year for threatening a Milwaukee promoter. In 1963 he was suspended for allegedly hitting Johnny White after a race at Williams Cove, Pennsylvania in which, Foyt charged, White had deliberately cut him off at the turns.

"When he chooses," Bob Ottum wrote of Foyt in *Sports Illustrated* (June 1, 1964), "Foyt can turn on the charm. He is extraordinarily handsome, both in face and physique. His teeth are whiter than white, and when Foyt smiles . . . impressionable young women are apt to go swoony." Foyt is five feet eleven inches tall, weighs 185 pounds, and has brown eyes and black hair. He speaks with a soft Texas drawl.

A. J. Foyt—also known to friends and fans as Tony—and Lucy Zarr were married in 1955. They have two sons, A. J. 3d and Jerry, and a daughter, Terry Lynn. Their home is a sprawling $110,000 house, with swimming pool, in Houston. More often than not, Foyt is away from his family. "When he is on the road he gets edgy," a writer for the New York *Times* (June 1, 1967) reported, "and will get into all-night card games, losing himself among his colleagues and keeping away from the hundreds of well-wishers." Susceptible to homesickness, he telephones his wife and children every evening. When he was establishing his reputation, Foyt drove as many as fifty races a year, and he continues to compete with a compulsion beyond the needs of fame and fortune. "If you're a racing driver, you drive," he once explained. "It's the only way to keep sharp. You drive the big ones and the little ones. Some purses are less than others, but it all adds up. It wasn't meant to be a soft sport."

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FRAGER, MALCOLM (MONROE) (frā′gər)

Jan. 15, 1935- Concert pianist
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Largely because of his excellence as an interpreter of Prokofieff, Malcolm Frager became the first pianist to win both of the most grueling of all musical contests—the Edgar M. Leventritt and the Queen Elisabeth of Belgium competitions. He has been called one of America's most internationally minded young pianists, and his ability to speak six languages has brought him close to the people on his tours of Latin America, Europe, and the Soviet Union. Commenting on his musicianship after hearing him perform at a Berkshire Festival Concert in the summer of 1963, Harold Rogers, arts-entertainment editor of the *Christian Science Monitor*, observed, "He has the unusual ability to dazzle the ear . . . but his playing . . . also fulfills the basic function of music as an emotional language that speaks to the heart."

Malcolm Monroe Frager was born in St. Louis, Missouri on January 15, 1935 to Alfred Monroe Frager, a hosiery manufacturer, and Florence (Friedman) Frager. He has a brother and two sisters. At the age of four he began to study piano with his grandmother and just two years later gave his first public recital, at Baldwin Town Hall in St. Louis. From 1942 to 1949 he studied with Carl Madlinger, and when he was only ten years old he appeared as soloist with the St. Louis Symphony under the baton of Vladimir Golschmann. In 1949 Malcolm Frager went to New York City, where he obtained a secondary school education at the Tutoring School of New York. Carl Friedberg, who had been a pupil of Brahms and Clara Schumann, was his teacher from 1949 to 1955. Following his high school graduation in 1951 he studied in France for a year at the American Conservatory in Fontainebleau, winning the Prix d'Excellence in 1952.

Shortly after his return to New York, Frager made his debut at Town Hall, on December 23, 1952, in a program of classical and romantic piano music, impressing the critics with his flawless pedaling, his accurate fingering, and his style as a performer. When he appeared on March 27, 1955 in Carnegie Recital Hall under the auspices of the Carl Friedberg Music Foundation, Harold C. Schonberg noted in the New York *Times* (March 28, 1955) that he had "undoubted talent, and . . . confidence," and went on to say, "A little more personality and individuality in his work will result in another addition to the ranks of first-class American pianists."

While music continued to be the dominant interest in his life, Malcolm Frager did not neglect his formal education, and in 1953 he enrolled in Columbia University, majoring in Russian. He won election to Phi Beta Kappa and graduated with the B.A. degree, *magna cum laude,* in 1957. In addition to acquiring fluency in the Russian language, he learned to speak French, Spanish, German, and a little Hungarian. In the fall of 1957 and the winter of 1957-58 Frager spent six months in the Army at Fort Leonard Wood and then returned to New York to concentrate on his musical career.

During his college years Frager had become a frequent winner of awards and first prizes in leading competitions. He won the International Music Competition at Geneva, Switzerland in 1955 and the Michaels Memorial Music Award in Chicago in 1956. On the latter occasion he was unanimously acclaimed for his "musically alive, virtuoso performance" of Prokofieff's Concerto No. 1. In 1958, in Los Angeles, the National Society of Arts and Letters conferred its Career Award on him.

The twentieth anniversary finals of America's most important musical contest, the Edgar M. Leventritt International Competition, were held in Carnegie Hall on September 30, 1959 and were opened to the general public for the first time "in an effort," as reported in *Time* magazine (October 12, 1959), "to give the competition some of the glamour enjoyed by major European competitions." Malcolm Frager who had been a runner-up in the contests in 1955, 1956, and 1957, won the 1959 award for his playing of Prokofieff's Concerto No. 2 in G Minor. The story is told that while awaiting his turn to perform, he retired to the artists' room, turned off the lights, and sat alone in the darkness "just thinking about the music." The eleven judges, who took only ten minutes to decide upon the winner, were impressed by his daring and seemingly effortless keyboard attack, his technical ability, and his interpretation of Prokofieff's virtuoso work. Frager, unlike Van Cliburn, who had won the 1954 Leventritt award, did not have to go to Russia to be "discovered" by his countrymen. The press and public responded eagerly, and according to Harold Rogers, "Mr. Frager was duly reviewed, interviewed, acclaimed and adored" (*Christian Science Monitor,* November 1, 1960). Concert engagements in Canada and the United States followed, including a successful debut on May 1, 1960 with the New York Philharmonic under Leonard Bernstein's direction.

MALCOLM FRAGER

In May 1960, without telling anyone but his parents, Malcolm Frager flew to Europe to enter the Queen Elisabeth of Belgium contest, the Concours Reine Elisabeth, which has been called "one of the most harrowing–and most rewarding–musical trials in the world." Surviving the two tests that eliminated fifty of the original sixty-two pianists from twenty-two countries, he was one of the remaining twelve to compete in the finals. His bravura performance of Prokofieff's Concerto No. 2 along with his "poised and elegant" playing of Haydn's Sonata No. 35 in E Flat brought him victory. On May 28, 1960 he was judged the winner and was awarded first prize of $3,000, a recording contract with RCA Victor, and a number of concert engagements in Europe. Perhaps the most memorable of these engagements was his first full-dress appearance, on June 1, at the Palais des Beaux Arts Concert Hall in Brussels, where he responded to ten curtain calls before an audience that included two queens, two crown princesses, and a king.

Until Malcolm Frager's dual triumph, no pianist had won both the Levintritt International Competition and the Queen Elisabeth of Belgium prize, and when the young musician returned to the United States, he and four compatriots, also winners of international competitions, were honored for having "distinguished themselves and the country of their birth." At a concert given in Lewisohn Stadium on June 27, 1960 in which he took part, Frager and the others received bronze medallions from New York's Mayor Robert F. Wagner. Later in the year he was invited by President Dwight D. Eisenhower to give a performance at the White House following a state dinner for King Frederik IX and Queen Ingrid of Denmark.

A large audience attended Malcolm Frager's Carnegie Hall recital on October 31, 1960 and heard him play works by Bach, Haydn, Chopin, and Prokofieff. Reviews were mixed. Schonberg, writing in the New York *Times* (November 1, 1960), referred to the "sweep, authority and pianistic finish that one would ordinarily expect only from a pianist many years [his] senior." One or two other critics questioned whether Frager really felt a deep involvement in the music itself. Jay S. Harrison expressed the opinion in the New York *Herald Tribune* (November 2, 1960) that Frager "has not developed to the point where he may be judged a supreme interpretative musician." Harrison nevertheless went on to say, "He is born to the instrument—no question of that." Frager is comfortably at home on the concert platform, and almost all critics have remarked upon his calm, self-possessed manner.

Frager went to Moscow in April 1963 to begin a guest tour of six weeks in Russia and three Baltic states. In solo recitals and appearances with orchestras he captured the approval of music critics and thrilled his audiences by his dazzling playing. Tass, the official press agency, reported that his Moscow Conservatory concert "revealed a marvelous sense of rhythm and achieved the utmost expressiveness of dynamic contrasts." On his part, Frager was touched by his audiences' "deep love for music, and longing to express their appreciation for it." Wherever he performed he was handed gifts, often with a note attached requesting an encore. Harold Rogers, who later wrote about the spring tour of the Soviet Union in the *Christian Science Monitor* (August 12, 1963), called him "a musical ambassador of the first order." Frager spoke to the Russians in their native tongue, signed his autographs both in English and Russian, and in some cities gave the people their first taste of modern music.

On his return to Moscow at the conclusion of his tour of more than twenty cities, Frager visited his friend Vladimir Ashkenazy, one of Russia's famous piano virtuosi. The two men had met in New York when Ashkenazy made his debut there in 1958, and had kept up a five-year correspondence. From the time of their first meeting they had wanted to appear together in a two-piano recital. When the opportunity came during Frager's Moscow visit, they arranged a date, and with only one week of practice, they performed before an audience so enthusiastic that they decided to give three more concerts. The following year they appeared together in Reykjavik, Iceland (the home town of Mrs. Ashkenazy) and later in Belgium. On January 14, 1966 they performed at Carnegie Hall in a recital about which William Bender commented in the New York *Herald Tribune* (January 15, 1966), "Their playing spoke of nothing so much as of hours and hours of music making together in their own living rooms—for the joy of it, for each other, for friends."

During his tours of Latin America, Frager has occasionally encountered some difficult situations. Political instability, devaluation of currency that "whittled away" a sponsoring organization's funds, or orchestras disbanded for want of a conductor have caused the cancellation of several of his concerts. He filled in the time when he found himself unoccupied by playing to groups of appreciative students, and when he did appear before large audiences he was critically very well received. In 1965 Buenos Aires' newspapers *La Prensa* and *La Nación* both hailed a concert at which he played the Piano Concerto No. 3 by Bartok as one of the highlights of the musical season.

For four successive summers, from 1963 to 1966, Malcolm Frager was engaged as a soloist at the Berkshire Music Festival at Tanglewood. After his first appearance on July 28, 1963, when he played Prokofieff's Piano Concerto No. 2, Schonberg wrote admiringly in the New York *Times* (July 29, 1963) that it was "positively immoral for any pianist to make such difficult writing sound so easy." In 1964 Frager gave the first Tanglewood performance of Mozart's Piano Concerto No. 11, and in the next two years he played five more Mozart concerti at the festival. At the end of one of the concerts in July 1966 he received a tribute from Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, who said, as quoted in the *Christian Science Monitor* (July 16, 1966), "Usually when an artist plays with us again and again, we find the chinks in his armor. His flaws show up. But not with Frager. He just keeps getting better and better."

Concertgoers in New York heard Frager in a new type of benefit performance on May 7, 1965, when he gave a recital in Philharmonic Hall for Principia Patrons of Greater New York, an organization for furthering Christian Science education. As explained in *High Fidelity Magazine* (August 1965), 90 percent of the house pays the established price plus a contribution, and the rest of the seats are sold at regular ticket prices. Frager, a Christian Scientist, has played a benefit concert for Principia Patrons in several cities.

Malcolm Frager married Morag Macpherson, a native of Glasgow, Scotland, on October 19, 1962. Before her marriage Mrs. Frager had worked with the United Nations Technical Assistance Program but now devotes much of her time to her husband's career, accompanying him on his tours. Frager is five feet eleven inches tall, weighs 160 pounds, and has curly brown hair and brown eyes. His recreations and hobbies include swimming and collecting musical manuscripts, facsimiles, and first editions, and he has always been an avid opera fan.

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FROMM, ERICH

Mar. 23, 1900- Psychoanalyst; social philosopher; author; university professor
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ERICH FROMM

The creation of a sane society based on human needs and the establishment of harmonious relations among men and nations in a nuclear age are the prime concerns of the noted psychoanalyst and social philosopher, Dr. Erich Fromm. Since leaving Nazi Germany in the 1930's, he has become a leading exponent of the application of psychoanalysis to the problems of cultural neurosis through such best-selling books as *Escape From Freedom* (1941), *Man for Himself* (1947), *The Sane Society* (1955), *The Art of Loving* (1956), *May Man Prevail?* (1961), and *The Heart of Man* (1964). In others he has examined the views of Sigmund Freud and Karl Marx and the precepts of Judaism, Christianity, and Zen Buddhism. In addition to prosecuting his literary activities, Fromm holds professorships at the National University of Mexico and at New York University. Describing a visit with Fromm in Mexico, Chandler Brossard wrote in *Look* (May 5, 1964): "In talking to Dr. Fromm, one gets the impression—and it is an exhilarating one, tinged with awe—that he has dedicated his life to rolling back the darkness of man's history."

Descended from a long line of rabbis, Erich Fromm was born in Frankfurt-am-Main, Germany on March 23, 1900 to Naphtali Fromm, a wine merchant, and Rosa (Krause) Fromm. He grew up in Frankfurt in a devout Jewish atmosphere, but his humanist outlook was also shaped by other influences, notably the ideas of Spinoza, Goethe, Karl Marx, and Sigmund Freud. The outbreak of World War I, when he was fourteen, came as a profound shock to him and marked the beginning of his pacifism. "For me, the First World War was the beginning of the process of brutalization that continues to this day," he once recalled in an interview with Joseph Wershba in the New York *Post* (April 22, 1962).

After completing his secondary education in Frankfurt, Fromm attended the University of Heidelberg, where he obtained his doctor of philosophy degree in 1922. He obtained training in psychoanalysis at the University of Munich in 1923-24 and then completed his formal education at the internationally renowned Psychoanalytic Institute in Berlin. Unlike many of his colleagues, who entered the psychoanalytical profession through the practice of medicine, Fromm never received a medical education.

Although he was originally a dogmatic and orthodox Freudian, Fromm gradually modified his views because he disagreed with Freud's emphasis on unconscious inner drives and his neglect of social and economic factors in his theories of the human mind. Fromm's social concern also caused him to abandon his strict adherence to the Jewish religion at the age of twenty-six. "I gave up my religious convictions and practices because I just didn't want to participate in any division of the human race, whether religious or political," he told Joseph Wershba in the New York *Post* interview.

In 1925 Fromm began to practise psychoanalysis, devoting part of his time to theoretical work in the application of psychoanalytical theories to social and cultural problems. He became a member of the International Psychoanalytic Association and soon gained a reputation as a psychoanalyst of some note. From 1929 to 1932 he was a lecturer at the Frankfurt Psychoanalytic Institute and the Institute for Social Research at the University of Frankfurt. His lengthy essay, *Die Entwicklung des Christusdogmas; Eine psychoanalytische Studie zur sozialpsychologischen Funktion der Religion* (The Development of the Dogma of Christ; a Psychoanalytical Study of the Socio-psychological Function of Religion), first appeared in 1930 in *Imago*, a journal published by Freud in Vienna, and was separately published in the following year. In it he sought to interpret the doctrines and symbols of Christianity in the light of the social and economic experiences of the early Christians. Fromm was in Geneva, Switzerland when Hitler came to power in Germany.

Invited to lecture at the Chicago Psychoanalytical Institute, Fromm visited the United States in 1933. In the following year he left his Nazi-dominated homeland permanently, having decided to settle in the United States and to become an American citizen. Once in the United States he encountered some difficulty in achieving status within his profession and found himself excluded from the official ranks of the psychoanalytical establishment. For a time he was associated with the views of the noted German-born psychoanalyst Karen Horney, whose stress on the importance of childhood environmental factors had gained considerable acceptance in the United States. Eventually, however, Fromm chose an independent course, and embarked, in the words of Gregory Zilboorg in the *Saturday Review* (April 11, 1959), on a search for the "*essence* of man, the meaning of human struggles, and the roots and growth and efflorescence of love in the deepest and universal, ethico-philosophical meaning of this word." He soon became known for the unorthodox, controversial views that he expounded in his lectures and writings.

Fromm was a lecturer at Columbia University's International Institute for Social Research from 1934 to 1939 and a guest lecturer at Columbia in 1940-41. From 1941 to 1950 he was a member of the faculty of Bennington College in Vermont, and during that period he was also a lecturer at the American Institute for Psychoanalysis in 1941-42 and Terry lecturer at Yale University in 1949-50. He also joined the staff of the William Alanson White Institute of Psychiatry in 1945 and became chairman of its faculty in 1947. Since 1951 Fromm has been a professor in the department of psychoanalysis in the medical school of the National University of Mexico, and in 1955 he became head of the department, supervising the training of psychoanalysts and psychiatrists. Concurrently, Fromm served as a professor at Michigan State University from 1957 to 1961, and since 1962 he has held a professorship in psychiatry at New York University. To fulfill his obligations to N.Y.U., and to meet the demand for his lectures in the United States and abroad, Fromm spends about four months each year away from Mexico.

In his best-selling book *Escape From Freedom* (Farrar, 1941), which by late 1965 had gone through some twenty-five printings, Fromm traces the development of man's freedom and self-awareness from the Middle Ages through the Renaissance and Reformation to recent times. Applying the techniques of psychoanalysis to the social process, he examines the tendency of modern emancipated man to take refuge from the dehumanizing trends of contemporary civilization by turning to totalitarian movements, such as Nazism. The book is regarded as a landmark in psychology, intellectual history, and political philosophy.

Some of the questions that he poses in *Escape From Freedom* Fromm examines further in *Man for Himself; An Inquiry Into the Psychology of Ethics* (Rinehart, 1947), in which he asserts that the individual must determine his own ethical standards, rather than blindly follow authority. In *Psychoanalysis and Religion* (Yale Univ. Press, 1950), based on the Terry lectures he delivered at Yale, Fromm discusses the religious views of Freud and Jung and, while noting religion's shortcomings in coping with modern problems, suggests areas in which psychoanalysts and clergymen might co-operate. In *The Forgotten Language; An Introduction to the Understanding of Dreams, Fairy Tales, and Myths* (Rinehart, 1951), Fromm takes an excursion into the realm of fantasy with examples from the Bible, folklore, and modern literature, and reaffirms his faith in the unfettered human mind.

The alienation of man in consumer-oriented, industrial society constitutes the theme of *The Sane Society* (Rinehart, 1955), one of Fromm's most influential works. Modern man, Fromm argues, has become estranged from his own forces and actions and has become a virtual prisoner of the institutions and material objects that he himself has created. To restore sanity to human existence, Fromm urges that a rebirth of enlightenment take place in the social, economic, political, and spiritual spheres of life. The end product would be a "Humanistic Communitarian Socialism," within which man would be "restituted to his supreme place in society." *The Sane Society* inspired the name of the National Committee for a Sane Nuclear Policy (SANE), which Fromm helped to organize in 1957.

The thesis that "love is the only sane and satisfactory answer to the problem of human existence" is advanced in Fromm's next book, *The Art of Loving* (Harper, 1956). In it he discusses the emotion in its various manifestations, contrasting immature love, based on such superficialities as popularity and sex appeal, with mature love, a mutually satisfying interpersonal union "under the condition of preserving one's integrity." In *Sigmund Freud's Mission; An Analysis of His Personality and Influence* (Harper, 1959), Fromm traces some of the strengths and weaknesses of psychoanalysis to the life and personality of its founder and criticizes those who have found in his movement "a dogma, a ritual, a leader, a hierarchy, the feeling of possessing the truth, of being superior to the uninitiated." The concepts, methods, and goals of psychoanalysis and Zen are compared in *Zen Buddhism and Psychoanalysis* (Harper, 1960), based on a workshop conducted in 1957 at the National University of Mexico by Fromm, D. T. Suzuki, and Richard de Martino.

Fromm's concern about the prospect of nuclear war permeates his *May Man Prevail? An Inquiry Into the Facts and Fictions of Foreign Policy* (Doubleday, 1961). Analyzing the cold war, he maintains that hostility between the United States and the Soviet Union results from paranoid thinking based on misconceptions that the two powers hold about each other's aims. The Soviet Union, he observes, is no longer an expansionist, revolutionary power but an essentially conservative, bureaucratic nation that has many interests in common with the United States. On the other hand, he sees a definite source of danger in a strong, nationalistic Germany under the domination of the same forces that had been in control in the past. As a possible solution to the world crisis Fromm suggests co-operation between the United States and the Soviet Union in a program to alleviate poverty in underdeveloped nations; universal, controlled disarmament under the auspices of the United Nations; and encouragement of a growing unaligned bloc of nations to constitute a third force between the two great powers. Fromm was co-editor, with Hans Herzfeld, of the bilingual volume of essays *Der Friede: Idee und Verwirklichung; The Search for Peace*, published in Heidelberg in 1961.

In *Marx's Concept of Man* (Ungar, 1961) Fromm contends that Karl Marx was essentially a humanist in the best tradition of the world's great religions and philosophies. Pointing to Marx's early economic and philosophical manuscripts, written in 1844, Fromm notes that Marx tried to end the alienation of man from himself and from nature by means of communism. Fromm continues his study of Marx in *Beyond the Chains of Illusion; My Encounter*

With Marx and Freud (Simon & Schuster, 1962), in which he contrasts Freud's essentially pessimistic view of man with Marx's "unbroken faith in man's perfectibility." Although he gives due credit to Freud's contributions to the study of human behavior, Fromm maintained that as "a figure of world historical significance" Marx was infinitely superior. Fromm's views of Marx met with some scholarly criticism, notably from Professor Sidney Hook, who dismissed the equation of Marxist socialism with humanism as "metaphysical extravaganza."

Fromm's early German essay on the development of Christian doctrine was published in English translation in the volume *The Dogma of Christ and Other Essays on Religion, Psychology, and Culture* (Holt, 1963). In *The Heart of Man; Its Genius for Good and Evil* (Harper, 1964), Fromm discusses the creative and destructive capacities of man and contrasts two types of personality: the necrophile, attracted to death and decay, and the biophile, who has a reverence for life. Conceding the strength of the former in modern industrial civilization, Fromm nevertheless hopes that the latter will ultimately triumph with the achievement of a humanistic socialism. Fromm edited the volume *Socialist Humanism; An International Symposium* (Doubleday, 1965), a collection of essays by world thinkers. The alienation of man from industrial civilization is again a theme of Fromm's book *You Shall Be as Gods; A Radical Interpretation of the Old Testament and Its Tradition* (Holt, 1966), in which he outlines a "non-theistic interpretation" of the scriptures and equates the "image of God" with man's capacity to realize freedom.

The popularity of Erich Fromm, especially among university students and professors, has led some observers to speak of a Fromm cult. Praising his versatility in a review in the New York *Herald Tribune* (September 4, 1955), John Dollard noted that Fromm is "at once sociologist, philosopher, historian, psychoanalyst, economist, and anthropologist—and, one is tempted to add, lover of human life, poet, and prophet." On the other hand, critic Harvey Cox, in the New York *Times Book Review* (November 27, 1966), called Fromm "an incorrigibly intrusive man with a congenital insensitivity to the normally respected boundaries between disciplines." And Carl H. Hamburg, in an essay in *Tulane Studies in Philosophy* (1957), concluded that "Fromm's attempt to provide us with a scientifically supported and naturalistic concept of human nature has not been successful."

Dr. Fromm is a diplomate in clinical psychology of the American Psychological Association. He is a Fellow of the New York Academy of Science, a member of the Washington Psychoanalytic Society, and an honorary member of the Mexican National Academy of Medicine. He has contributed many articles and essays to popular and scholarly publications. Although he no longer practises psychoanalysis he sustains his interest in current trends in his profession and is disturbed by the tendency of some of his colleagues to act as high priests of society who contribute to the dehumanization process by preaching conformity to the existing industrial and bureaucratic civilization. In recent years Fromm has been prominent in the peace movement, along with such veteran pacifists as A. J. Muste and Norman Thomas. "The fight for peace," he told Joseph Wershba in the New York *Post* interview, "is one way to stay sane."

Erich Fromm's first marriage, on June 16, 1926, to Frieda Reichmann, ended in divorce. His second wife, the former Henny Gurland, whom he married on July 24, 1944, died in 1952. He was married a third time, on December 18, 1953, to Annis Freeman. Fromm and his wife make their home in Cuernavaca, southeast of Mexico City, in a modern stone-and-glass house that they themselves designed. Chandler Brossard noted in *Look* magazine (May 5, 1964) that Fromm has "the energy and spirit of one half his age," and that a visitor to his home "forgets about salon word-spinning in the presence of this onrushing, overwhelming, nonstop seeker after meaning," for whom "talk and action are one." Although Fromm no longer identifies himself with any formal religion, he still enjoys reading the Bible and the Talmud.

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GARY, JOHN

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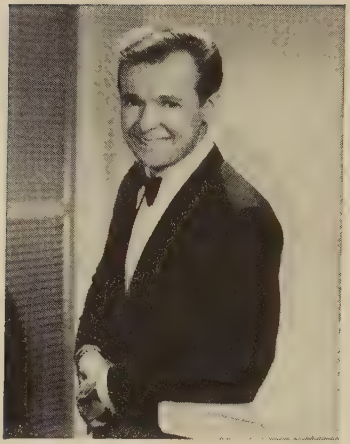
One of the most successful ballad singers to emerge in the reaction of the mid-1960's against the dominance of rock 'n' roll in the popular music field is John Gary, whose lyrical baritone voice with its remarkable three-octave range has been widely heard on recordings, on television, in nightclubs, and in concert halls. Although Gary's show business career dates back to his childhood, he did not achieve a notable success until 1963, when he made his first record album for RCA Victor. Since then he has made a number of best-selling recordings, and his performances have been highly acclaimed by critics. In the summer of 1966 Gary had his own CBS television variety show, and in March 1967 he made his first appearance in New York's Carnegie Hall. Gary is also the holder of two skin-diving endurance records, and he is one of the developers of underwater television techniques, as well as the inventor of several items of skin-diving equipment.

John Gary was born John Gary Strader in Watertown, New York on November 29, 1932. His mother, a former concert violinist, and his father, a jack-of-all-trades who now runs a New York State fish hatchery, were divorced when he was ten. Gary had an early start in show business, for his mother reg-



JOHN GARY

ularly entered him and his sister in local amateur contests for children. Although his sister won the title of "The Shirley Temple of Northern New York," John Gary, as the "all-American Irish boy soprano," did not fare so well. "I was always the loser," he has recalled. When he was nine years old the pastor of the Episcopal church that his family attended helped him to obtain a three-year scholarship to the school that prepares singers for the choir of the Cathedral of St. John the Divine in New York City.

At the age of twelve, Gary left the Cathedral and went on concert tours through the United States, performing in USO shows. During one of these tours, the Hollywood columnist Hedda Hopper heard him sing and was much impressed. When she later heard that a performer was being sought to fill the role of a newsboy in the film version of William Saroyan's play *The Time of Your Life* (United Artists, 1948), she remembered Gary and ran a line in her column saying "John Gary, where are you?" In response, Gary came to Hollywood with his mother and was given the part. Miss Hopper later secured for him another small film part and introduced him to producer Ken Murray, the originator of the long-running *Blackouts* revue, who placed him in a solo soprano spot in his show.

To supplement his income as a *Blackouts* performer, Gary worked part-time as a soda jerker and as a doorman at Sid Grauman's Chinese Theater. He continued his education, first at the Hollywood Professional School and later, at North Hollywood High School. It was during this period that he became interested in skin diving. He kept his part with the *Blackouts* revue for a year and a half, until, when he was sixteen, his voice suddenly changed.

After graduating from North Hollywood High School, Gary joined the United States Marine Corps. Although he had asked to be sent to Korea, where his brother was serving, he was sent to Camp Pendleton, near San Diego, California, where he spent a year and a half, at first with special services, as a chaplain's assistant singing in chapel, and later as a military policeman. Gary recalls his sojourn in the service as "very dull." Nonetheless it restored his confidence in his ability to sing. After his discharge he returned to Los Angeles, where he earned his living for a time making demonstration records for songwriters, receiving five or ten dollars for each disc. (As has happened with other performers who later achieved success, "bootleg" companies have bought up the demonstration discs and issued albums of the songs, for which the singer received no royalties. Gary has instituted lawsuits against the compilers of nine such albums, claiming damages in the amount of $250,000 for each.)

During the next few years, Gary engaged in a variety of pursuits. He studied acting with Ruth Woods, enrolled in a three-year sculpture course at the Otis Art Institute in Los Angeles, and became a serious student of folk music under Robert MacGimsey. After a brief tour of England and the continent as a folk singer, he took a job with a band at an amusement park in Colorado and attended the University of Colorado for a year. He then went to Binghamton, New York, where he appeared on a program sponsored by a soft-drink bottling firm, on the local station WNBF-TV. From there he went on to local television work on WDSU-TV in New Orleans and also made guest appearances on the Lawrence Welk and Jack Paar television shows.

While working in New Orleans Gary revived his earlier interest in skin diving. Since his television work left his weekends free, he was able to devote a good deal of time to diving practice. After his technique improved he did some salvage diving and then teamed up with several professional skin divers to organize a company that specialized in underwater inspection of offshore oil rigs. Up to that time, standard inspection procedure had consisted of sending down one diver, who would report his observations to the engineers. A second diver would then go down to confirm the report of the first. To step up efficiency, Gary conceived the idea of sending the diver down with a television camera, which would project a picture back to the engineers. Later, Gary helped the United States Navy to develop closed-circuit underwater television, and he designed the ballast unit for the camera used in the process.

Because of the success of his skin-diving venture, Gary eventually decided to devote his full time to it. While working on oil rigs in the Gulf of Mexico he became aware that the skin-diving endurance record for salt water stood at twenty-seven hours. Confident that he could better that mark, he began to work toward that goal, and he soon established a new world record, at forty-one hours and one minute. His proficiency at underwater work soon came to the attention of the United States Air Force. USAF officials asked him in the spring of 1959 to serve as a volunteer subject for a series of experiments in conjunction with the manned space program. The experiments were designed to test certain items of space equipment and, more important, to reveal what would happen to the brain of a man kept in a confined area during a prolonged period of weightlessness.

During the Memorial Day weekend of 1959, at Wright-Patterson Air Force Base in Ohio, Gary stayed in a lawn chair at the bottom of a pool for seventy-eight hours and forty-five minutes, setting a new world endurance record for fresh-water skin diving. To keep track of his condition, Air Force doctors dove down at one hour intervals, subjecting him to physical and psychological examinations. "I played chess and beat them easily the first few times," Gary has recalled, "but after a while, they had no trouble beating me. My brain just lost its agility."

Soon after that experience, Gary's New Orleans diving enterprise lost its financial backing and went out of business. Unable to make up his mind whether to move to California or Florida, Gary finally decided on the latter, on the basis of a tossed coin. Living in Miami, he sold cars, mowed lawns, sang nights and weekends whenever he could get bookings, and cut more demonstration records. One of these, entitled "Little People," was fairly successful and enabled Gary to go on a nightclub tour of the Midwest under the sponsorship of a recording company. After the tour, Don McNeill, the veteran host of the daytime ABC radio show *Breakfast Club*, who had been impressed with Gary's earlier television appearances, signed him as a replacement for singer Dick Noel.

In December 1962, after a year and a half with McNeill's show, Gary felt that he had reached a crisis in his career. He decided to go to New York City to allow himself a six-month period in which to achieve success, and, if he failed, to quit show business for good. Leaving his wife and son in New Orleans, he sold his diving equipment and obtained a loan for $250. Gary arrived in New York in January 1963 and moved into a room at a YMCA. For the next five months he led a precarious existence, singing at parties. In the course of the sixth and final month, he was approached by Dick Jablow, a lawyer with show business connections, who had been favorably impressed by his rendition of the song "Unchained Melody." Jablow asked Gary to make a demonstration record and then took the disc to RCA Victor. There the executives were so enthusiastic about his singing that they immediately signed him to a five-and-one-half-year contract, an achievement virtually unprecedented for a relatively unknown singer.

His first album, *Catch a Rising Star*, was rushed into circulation in late 1963, and within three years Gary made about a dozen albums for RCA Victor, including popular ballads, Western and country songs, show tunes, and folk songs. All of his recordings sold well. By the end of 1964 all five albums released up to that time had been included in the top LP charts of the music trade publications. *Record World* listed him in 1964 as the "Most Promising New Male Album Vocalist," and in the same year he placed third in the *Cash Box* poll for "Best Male Album Vocalist." He also won a 1964 nomination for the Grammy award of the National Academy of Recording Arts and Sciences, as the "Most Promising New Recording Artist of the Year."

Gary's contract with RCA Victor also helped to establish him on the nightclub circuit. He has appeared in such major clubs as the Coconut Grove in Los Angeles; the Blue Room at the Shoreham Hotel in Washington, D.C.; the Empire Room at the Palmer House in Chicago; the International Club in Houston; the Diplomat in Hollywood, Florida; the Blue Room at the Roosevelt in New Orleans; the Flamingo in Las Vegas; and the Persian Room at the Plaza Hotel in New York City. Gary has also given performances in Australia, Canada, and South Africa.

During one of his early nightclub bookings, at the Crescendo in Hollywood, Gary was heard by Herbert Bonis, the executive producer of the *Danny Kaye Show* for CBS Television. Bonis persuaded him to make a number of guest appearances on Kaye's program, where he evoked a favorable response from critics and audiences. According to Bonis, "he received more fan mail than any guest we've had on the show." Although Gary limited his television appearances to five or six guest spots per year, on such programs as the *Tennessee Ernie Ford Show* and Johnny Carson's *Tonight Show*, he soon acquired considerable popularity with the viewing public. In 1966 he was called upon by CBS to serve as summer replacement for Danny Kaye in a series of eleven variety shows of one hour each. Jack Gould, reviewing the première of the *John Gary Show* for the New York *Times* (June 23, 1966), declared that it could well be "one of the more pleasant interludes of the vacation period" but expressed regret that Gary was not given enough opportunity to sing. Among the guest performers who appeared on the *John Gary Show* during the weeks it was on the air were Leslie Uggams, Roger Williams, Vic Damone, Jimmy Rodgers, and Liberace.

As evidenced by his concert appearances at Carnegie Hall in March 1967, John Gary is now firmly established as a major figure in the field of popular music. His income is said to average between $250,000 and $300,000 a year. His song repertoire includes such classics as "Danny Boy" and "O Sole Mio," as well as such standard hits as "Tenderly," "My Kinda Girl," "Georgia on My Mind," and "Softly, As I Leave You," and he often accompanies himself on the guitar. Self-described as a lyric baritone with a freakish range," Gary has a voice that John S. Wilson in the New York *Times* (March 28, 1967) called something unique for a pop singer," ranging from a sonorous baritone right up to a smoothly articulated falsetto." Robert Salmaggi, reviewing Gary's New York supper club debut in the New York *Herald Tribune* (June 10, 1965), called him "musically wise," with a "healthy voice, . . . facile on both forte and piano." He felt, however, that Gary "relies on his sotto voce and falsetto too much." Gary's breath control, which he developed as a result of his underwater work, enables him to hold a note for what a writer for *Time* (July 9, 1965) called "a seeming eternity." Commenting on the reasons for Gary's popular appeal, a critic for *High Fidelity* (October 1965) noted that in recent years a reaction had set in against domination of the popular music field by rock 'n' roll singers, and that consequently "the ballad singer has re-emerged to find a more discerning and appreciative audience than before."

With his success in show business, Gary has also been able to channel his interest in skin-diving into a business venture. He heads the Gary Aqua-Peller Corporation, which controls seven patents on self-propelled underwater breathing and diving apparatus that he has invented. The astronaut Malcolm Scott Carpenter, a personal friend of his, is one of the board members of the corporation. Gary also heads an agency for nurturing new talent and two music-publishing firms. He serves on the board of directors of the Thomas A. Dooley Foundation, and he has given benefit performances in its behalf.

John Gary's first marriage, to Muriel Stafford, a dancer and former airline stewardess, whom he had met while working in New Orleans, ended in divorce. The couple's son, John Jr., lives with his mother in New York. Married a second time, to the former Lois McDonnell, Gary lives with his wife and her three children by a former marriage in a West Hollywood home reportedly once owned by Dorothy Lamour. Blond, blue-eyed, and slender, Gary is five feet eleven inches tall and weighs 160 pounds. An executive of RCA Victor once described him as "a bright, handsome young man with the face of a movie idol and the build of a champion fencer." John S. Wilson wrote in the New York *Times* (March 28, 1967) that John Gary "could probably charm an audience simply by talking, without singing a note." When he can find the time, Gary likes to engage in sculpturing, songwriting, and archery. In 1961 he placed twelfth in the National Archery Association competitions.

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GAZZARA, BEN

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Ben Gazzara, the hero of the NBC television series *Run for Your Life*, is one of the best known alumni of the Actors Studio, the fount of "Method" acting in the United States. Gazzara first came to public attention in 1953, as the malevolent Jocko de Paris in the Studio's production of *End as a Man*, and he continued his success on Broadway in such plays as *Cat on a Hot Tin Roof* and *A Hatful of Rain*. His movie credits include *The Strange One*, *Anatomy of a Murder*, and *The Young Doctors*. On television, he co-starred with Chuck Connors in the ABC cops-and-robbers series *Arrest and Trial* in 1963-64. In his present dramatic series, which has been thriving since 1965, he plays an adventurer whose daring and zest for life are quickened by the knowledge that he has not long to live.

Ben Gazzara was born in New York City on August 28, 1930 to Antonio and Angela (Cusumano) Gazzara, both of whom were Sicilian immigrants. He was baptized Biago Anthony, but the family called him Ben or Bennie from the beginning. The Gazzaras lived in a cold-water flat at 29th Street and Second Avenue, then a predominantly Italian neighborhood, and Ben Gazzara and his brother, Anthony, five years his senior, spoke Italian before they did English. Their father, a carpenter and roofer, died when both boys were still children.

Gazzara was an altar boy at his parish church, Our Lady of the Scapular of Mount Carmel, and he attended the parish elementary school, taught by Carmelite nuns. His first significant dramatic appearances were in amateur productions directed by Howard Sinclair at the Madison Square Boys' Club on 29th Street, just across from his home. Irving Harris, then a recent alumnus of the club and now a television producer, wrote some of the scripts and assisted Sinclair in staging them. "Even then Ben was great," Harris recalled when interviewed by Maurice Condon for *TV Guide* (January 7, 1967). "He immersed himself in the part. At rehearsals some of the other kids would start horsing around, but not him."

After graduating from Our Lady of the Scapular School, Gazzara enrolled at Stuyvesant High School, on First Avenue at 15th Street. "I disliked high school," Gazzara recalled in his autobiographical contribution to Lillian and Helen Ross' *The Player: A Profile of an Art* (Simon and Schuster, 1962), "and after about two years of it I left, without telling anyone at home." He was a truant for eight weeks, spending most of his time in motion-picture theaters watching his favorite actors: Spencer Tracy, Clark Gable, James Cagney, Edward G. Robinson, and John Garfield. Finally he confessed his truancy to his mother. "I said I would return to school if I could go to a small uptown coeducational parochial school, where I thought I would feel more at home. So I went to St. Simon Stock in the Bronx."

During high school, Gazzara worked at a variety of part-time and summer jobs, including those of soda jerk and elevator operator. At fifteen, he was determined to become an actor, but the strength of his determination dwindled as the necessity of earning a livelihood became more real to him. By the time he graduated from St. Simon Stock School, in 1947, acting was not among the feasible careers to which he gave consideration. In the fall of 1947 he enrolled in the night school program of the City College of New York, with the intention of earning a degree in engineering. During the day he was working at the first of a series of low-paying jobs, replating and buffing silver in a Canal Street shop at $20 a week.

His dormant enthusiasm for acting revived in 1948 when he saw a production of Jean-Paul Sartre's *The Flies* done by the members of the Dramatic Workshop at the New School for Social Research under the supervision of Erwin Piscator, a master of the epic style of theater. Stunned by Piscator's "unabashed theatricality," Gazzara quit night school and successfully auditioned for a scholarship to the Dramatic Workshop.

Entering Piscator's Dramatic Workshop in September 1948, Gazzara studied there for a year and a half under Raiken Ben-Ari, an alumnus of the Habima Theatre in Moscow, where he had worked with Stanislavski and Eugene V. Vakhtangov. "I began to learn," Gazzara has said of his studies under Ben-Ari, "that there was a craft of acting." Piscator directed him only once, in a production of *Macbeth* in which Gazzara played Malcolm.

Impressed by the acting of Marlon Brando and Kim Hunter in the play *A Streetcar Named Desire*, Gazzara in 1951 successfully auditioned for admission to the Actors Studio, where Brando and Miss Hunter had been trained. The Studio had been founded by Lee Strasberg, still its director, on Stanislavski's principle of intuitive realism in acting, more commonly known as "the Method." Gazzara was a regular student at Strasberg's school for three years, and he returned there occasionally for years afterward. "There's a lot of voodoo about the Actors Studio," Gazzara told Roberta Brandes Gratz in an interview for the New York *Post* (October 8, 1966), in reference to the mountains of verbiage produced by critics of the school over the years. "In the best sense, it was a place for professionals to stay in touch with their craft, where newcomers and professionals mingled to grow, to try parts they would never get in the professional theater and to even fall on their face." He told Ben Gross of the New York *Daily News* (December 8, 1963) that the Method means simply "the ability of an actor to think real thoughts on the stage. All good actors do that. Anyway, one advantage of the Method is that it keeps an actor from panicking. You'll never find him at a loss if he doesn't get the right cue."

Gazzara made his first professional appearance in the summer of 1962, as Micah in *Jezebel's Husband* at the Cape May Playhouse in Cape May, New Jersey and the Pocono Playhouse in Mountainhome, Pennsylvania. One of the exercises at the Actors Studio that year was a stage adaptation by Calder Willingham of his best-selling novel *End as a Man*, a raw, angry depiction of how the code of honor brutalizes life in a Southern military academy. In the exercise, Gazzara played the central character, Jocko de Paris, a vain, vengeful, psychopathic sadist. Producer Claire Heller and director Jack Garfein decided to try the play before an off-Broadway audience and moved it into the Theatre de Lys in Greenwich Village on September 15, 1953. The notices were exceptionally favorable, and on October 14, 1953 *End as a Man* moved uptown to Broadway, where it ran, first at the Vanderbilt Theatre and finally at the Lyceum, until January 16, 1954.

As soon as *End as a Man* completed its run, Gazzara joined the cast of *Cat on a Hot Tin Roof*, Tennessee Williams' drama about a rich Mississippi Delta plantation family tormented and divided by its fear of truth. The play opened at the Morosco Theater on March 24, 1955, with Gazzara in the role of Brick, the bitter, disturbed alcoholic son of Big Daddy (Burl Ives) and loveless husband of Margaret (Barbara Bel Geddes). An extraordinary success, it won both the Pulitzer Prize for Drama and the New York Drama Critics Circle Award. Gazzara's notices were generally good, but he himself was not satisfied with his performance at the time the play opened. He experimented with changes in it but disliked the idea of "rehearsing in front of an audience," as he has said.

BEN GAZZARA

After seven months, Gazzara left the cast of *Cat on a Hot Tin Roof* to create the role of Johnny Pope, the drug-addicted protagonist of Michael V. Gazzo's *A Hatful of Rain*. The play opened at the Lyceum Theater on November 9, 1955 and enjoyed a run of 398 performances. Critics generally agreed that Gazzara brought alive Pope's agony, in tense and explosive scenes alike, with power, control, and credibility.

A film version of *End as a Man*, with Gazzara in the central role he had created on the stage, was shot on location in St. Petersburg, Florida in the summer of 1956 and released by Columbia Pictures in April 1957 with the title *The Strange One*. After making the film, Gazzara toured with *A Hatful of Rain* for several months, a period of acceleration in the maturing of his craft. "If I wasn't crying or hysterical onstage I thought there was no drama to my role," he said in *The Player* in reference to his previous attitude. "Now I realize that simpler behavior can be more touching. I began to find this out during the run of *A Hatful of Rain*."

In December 1958 Gazzara appeared with Janice Rule, now his wife, in Michael V. Gazzo's *The Night Circus* at the John Golden Theater in New York. He was happy in the role of Joy, the boorish young sailor running away from life, but the play closed after four days. Shortly afterward, Otto Preminger offered him the role of Lieutenant Frederick Manion, the moody defendant in the film *Anatomy of a Murder* (Columbia, 1959). The part lacked sufficient challenge for him, Gazzara felt, but he accepted it because he also felt that his career at that point needed the kind of box-office success a film starring James Stewart was sure to get.

After making *Anatomy of a Murder*, Gazzara toured as George Dillon in *Epitaph for George Dillon*, and in January 1960 he played Jerry Ryan in *Two for the Seesaw* at the Coconut Grove Playhouse in Miami, Florida. In the summer of 1960 he went to Italy to make the film *The Passionate Thief* (Titanus, 1960) with Anna Magnani and Toto. Gazzara found the title role, that of a comically thwarted pickpocket, an agreeable change from the heavier parts he had been doing. Back in New York, the following year, he made *The Young Doctors* (United Artists), a realistic hospital melodrama in which he portrayed—"with great reserve and intensity," as a critic noted in *Variety* (August 23, 1961)—an idealistic young physician triumphant over the old guard in medicine represented by Frederic March. The first film made by Gazzara in Hollywood was *Convicts Four* (Allied Artists, 1962), also distributed under the title *Reprieve,* a movie based on the autobiography of John Resko, a convicted murderer who developed as an artist behind the walls of Dannemora (New York) Prison and eventually won his release. Gazzara played Resko with what A. H. Weiler in the New York *Times* (October 4, 1962) called "compassion and understatement."

In March 1963 Gazzara returned to the stage as Edmund Darrell in an Actors Studio revival of *Strange Interlude* at the Hudson Theater in New York City. Richard Watts of the New York *Post* (March 12, 1963) called his performance "brilliant." The same adjective was applied eighteen months later by Jack Thompson of the New York *Journal-American* (September 19, 1964) when Gazzara played the amnesiac hero in Jean Anouilh's symbolic *Traveller Without Luggage* at the ANTA Theater in Manhattan. On the screen, Gazzara starred with Susanne Pleshette in *A Rage to Live* (United Artists, 1965), the film version of John O'Hara's novel.

Over the years, concurrently with his stage and film work, Gazzara was appearing in television dramas on such programs as *Danger, The Web, Playhouse 90,* and *Armstrong Circle Theater* over the CBS network, and *Kraft Theater* and *Dupont Show of the Month* on NBC. During the 1963-64 television season he co-starred (with Chuck Connors) as Nick Anderson, police detective, in the ABC series *Arrest and Trial.*

In September 1965 Gazzara began playing Paul Bryan, the hero of the NBC network's *Run for Your Life,* a series of weekly dramas held together by the premise that Bryan has a fatal disease and is trying to squeeze as much living as possible into the short time he has left. There were mixed reviews when the show opened, but Bob Williams of the New York *Post* (September 14, 1965) called it "the most promising of the new Monday night entries." Two years later, as the show was entering its third season, a critic wrote in *Variety* (September 20, 1967): "Gazzara . . . still has his running role well under control, and if his emotional range seems limited that only seems to add to his appeal." The hour-long program, now presented on Wednesday evenings, is produced by Jo Swerling Jr. and filmed in color. Gazzara, who owns 20 percent of the property, directs some of the segments himself.

On November 26, 1959 Ben Gazzara married actress Janice Rule, who has two daughters by a previous marriage. (Gazzara's earlier marriage to former child actress Louise Erickson, contracted in 1952, ended in divorce in 1956.) In 1963 Gazzara moved with his wife and stepdaughters to California, where his television shows are filmed, and bought a home in Westwood, in the Hollywood hills. "But New York is home country to us," he has said, and he still has an apartment there.

Ben Gross in the New York *Sunday News* (December 8, 1963) described Gazzara as "a dynamic, alert and somewhat brooding young man. . . . Almost six feet tall, he is a muscular 167 pounds of held-in-leash energy, seemingly always on the brink of an emotional explosion. His hazel eyes cast a piercing light, his gestures are emphatic and his smile, a warmly ingathering one."

Because he takes his craft and his values seriously, Gazzara used to brood excessively about them and about the possibility of success hurting them. After undergoing psychoanalysis for three years, he told Joe Hyams in an interview for the New York *Herald Tribune* (November 19, 1961): "I've adjusted now and have perspective about myself and my craft." Despite his private soul-searching, Gazzara tends to be facetiously self-deprecatory in interviews. For example, he told Roberta Brandes Gratz in the interview for the New York *Post:* "I'm not a heavy drinker, but after thirteen hours at the studio a little cocktail is in order. One if I'm happy and seventeen if I'm sad." He also told her: "I get surges of enthusiasm about things. Like riding. I bought a horse, Ginger, built a corral and started to teach myself to ride. It lasted a week. Then there was the stereo I'd play all day long or the photography that lasted two days or tennis for a month. . . . Obviously, there is something wrong."

Gazzara's restlessness is one of the reasons he plunged into regular television work. "The stage business can sometimes be frustrating," he told Melvin Durslag of *TV Guide* (October 11, 1963). "You can wait two years or longer for a decent play." Another reason was the need he felt for exposure. "Today the chief exposure medium is no longer pictures, but television. You must go along." He explained his ultimate goal in seeking exposure: "I merely want to become established to where I am able to call my shots and associate myself with properties that I like." In his contribution to *The Player* Gazzara said that he had seen only two instances of what he considered "great acting": Laurette Taylor's in *The Glass Menagerie* in 1945-46 and John Gielgud's in *The Ages of Man* in 1959.

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GELLHORN, WALTER

Sept. 18, 1906- Lawyer; university professor; writer

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The most recent of Walter Gellhorn's endeavors in behalf of the rights of the individual has centered on the much-discussed proposal to establish an ombudsman in the United States. In two books published in 1966, *When Americans Complain* and *Ombudsmen and Others,* he made a scholarly and authoritative study of the concept of a "citizens' protector" to look into citizens' complaints against government officials and to serve as a professional critic of administrators' conduct. The ombudsman system seems an especially appropriate subject for Gellhorn, who is an expert in public administration, administrative and constitutional law, and civil liberties. He has taught at Columbia University Law School for over thirty years and has had a wealth of practical experience in government operations.

Walter Gellhorn was born in St. Louis, Missouri on September 18, 1906, the son of George and Edna (Fischel) Gellhorn. Two other distinguished members of this well-to-do Midwestern family are his younger brother, Alfred Gellhorn, now a New York physician and professor of medicine at Columbia University, and his sister, the writer Martha Gellhorn, who was the third wife of Ernest Hemingway. Walter Gellhorn attended Amherst College in Massachusetts graduating with the B.A. degree in 1927, and later the Columbia University Law School, which awarded him the LL.B. degree in 1931. The following year he was admitted to the New York bar.

After leaving law school Gellhorn served in 1931-32 as judicial clerk to United States Supreme Court Chief Justice Harlan Fiske Stone and then as an attorney in the Office of the Solicitor General in the United States Department of Justice. He gave up that position to join the faculty of law at Columbia in 1933 as assistant professor. Teaching at the university ever since, he became associate professor in 1938 and Betts Professor of Law in 1945. He has also been a member of the faculty of political science at Columbia since 1937.

From the beginning of his career Gellhorn has combined teaching with government service, on both the state and national levels. In 1935 he was a member of the New York state public works advisory board and from 1936 to 1938 a regional attorney in New York for the Social Security board. A specialist in administrative law, he directed the Attorney General's committee on administrative procedure from 1939 to 1941. Among his other duties was editing the monographs of the federal administrative agencies. In 1941 he published *Administrative Law: Cases and Comments* (Foundation Press), which has had four editions and is probably the standard text in the field. Also in that year he delivered the James Schouler Lectures in History and Political Science at Johns Hopkins University. They were published as *Federal Administrative Proceedings* (Johns Hopkins Press, 1941).

One of Gellhorn's World War II appointments was to the Office of Price Administration, for which he served as assistant general counsel and chief regional attorney in the second district (the Eastern seaboard area). He made news in March 1943 for his directive, true to his civil libertarian convictions, that OPA investigators make no search for hoards of canned food unless extreme violations are reported, and then only with a search warrant. He left the OPA to become special assistant to Secretary of the Interior Harold L. Ickes in November 1943. A few months later he was appointed vice-chairman of the National War Labor Board for the second region and in July 1945 was made chairman of the regional board. He held that post until the board went out of existence on January 1, 1946.

WALTER GELLHORN

In 1948 Gellhorn again came to the attention of the general public for his *Harvard Law Review* article "Report on a Report of the House Committee on Un-American Activities," in which he severely attacked the committee. Taking as his example the committee report on the Southern Conference on Human Welfare, which described the group as a "camouflaged Communist-front organization" and an implementer of "aims serving the Soviet Union," Gellhorn concluded that the House committee was "either intolerably incompetent or designedly intent on publicizing misinformation." He also attacked the committee for its use of "the deeply un-American concept of guilt by association" and its reliance on the most irrelevant and sensational evidence. Gellhorn saw his attack as transcending the immediate issue: "In late years legislative bodies have occasionally used their investigatory powers to make unfair attacks upon individual citizens. . . . [Such] legislative assaults upon private persons have not as yet evoked the wide professional discussion which their social importance warrants."

Another problem involving civil liberty, the question of the relationship between science and secrecy, was Gellhorn's chief concern in *Security, Loyalty, and Science* (1950), a book written for the Cornell University Studies in Civil Liberty and sponsored by the Rockefeller Foundation. He argued that the stringency of security regulations governing scientists had a number of negative effects. They hindered scientific teamwork and led to wasteful duplication of research by preventing free exchange of ideas between scientists. Also, they obstructed the training of young scientists by refusing them access to new discoveries and discouraged experienced scientists from entering secret research for fear of being smeared. Gellhorn asserted that "secrecy is antithetical to the spirit of science. It is socially hurtful. Only for brief periods can it be practiced without destroying the scientific superiority it is intended to preserve."

"Security, Secrecy, and the Advancement of Science" is the title of the chapter that Gellhorn contributed to *Civil Liberties Under Attack*, which was edited in 1951 by Clair Wilcox for Swarthmore College under the sponsorship of the William J. Cooper Foundation. In 1952 Gellhorn himself edited, as well as contributed to, another volume in the Cornell series on civil liberty, *The States and Subversion*, dealing with state laws concerning subversive activity.

Turning his crusading energies to another area of human concern, in 1953 Gellhorn headed a special committee of the Association of the Bar of the City of New York that prepared the *Study of the Administration of Laws Relating to the Family in New York*. He found that "the methods of dealing with family problems in New York are shockingly inadequate." As a result of the drastic shortage of skilled investigators and clinical services, he asserted, "children whose only trouble is an emotional disturbance resulting from deprivation of family love often wind up in institutions for mental defectives." Further, he drew attention to the fact that the authority for dealing with an individual family crisis is divided among five different courts, thereby precluding a comprehensive view of the case and wasting money and lives.

When Gellhorn began a series of lectures, the Edward Douglass White Lectures on Citizenship, at Louisiana State University in March 1956, he drew protests from some members of the American Legion who charged him with Communist leanings. Dean Paul Hebert, however, introduced Gellhorn as a man who "shares with us a hatred of Communism and all for which it stands." In the course of his lectures Gellhorn warned against a tendency toward witch-hunting on the part of some government agencies arising from the assumption that "Americans cannot quite be trusted and, especially, must be guarded against seduction by an ideology, Communism, they have long rejected with almost unanimous emphasis." The lectures were published as *Individual Freedom and Government Restraint* (Louisiana State Univ. Press, 1956).

Among several other books that lecturing has spurred Gellhorn to write is *American Rights: The Constitution in Action* (Macmillan, 1960), an examination of civil liberties in the United States adapted from his lectures as visiting professor in law at the University of Tokyo in 1958. His Oliver Wendell Holmes Lectures, delivered at the Harvard Law School in early 1966, were expanded into *When Americans Complain* (Harvard University Press, 1966), which explores methods for handling citizens' dissatisfactions with public administration. As a companion volume he simultaneously published *Ombudsmen and Others* (Harvard University Press), a study resulting from fifteen months of travel and research into the institutions designed to handle citizens' grievances against bureaucracy in nine countries, including the ombudsmen of Scandinavia and New Zealand, the Procurator General in the U.S.S.R., the Administrative Management Agency in Japan, the Yugoslavian Bureau of Petitions and Proposals, and the Polish Code of Administrative Procedures.

Ombudsmen and Others is primarily descriptive, whereas in *When Americans Complain* Gellhorn concerned himself with analyzing the question of the feasibility of an ombudsman for the United States. He considered the various means of handling citizen complaints at the national, state, and local levels, both judicial and nonjudicial. He pointed out that sheer size would prohibit the operations of an ombudsman on the federal level. He suggested as an alternative the development of the Administrative Conference of the United States, created by Congress in 1964 but as yet inoperative, which is to be composed of the heads of major administrative bodies, other administrators, and persons who can broadly represent the views of private citizens—for example, lawyers and scholars.

Gellhorn was more optimistic about the outlook for ombudsmen in state and local governments, which are of manageable size. Further, he pointed out that "the individual is much more frequently touched by local and state governmental operations, than by national." During the controversy in the fall of 1966 over the police review board in New York City, Gellhorn made concrete application of his idea. He criticized Mayor John V. Lindsay's review board as "basically flawed" because it turned complaints into a dispute between a particular citizen and a particular policeman. Gellhorn argued that the point of a review board should be to investigate claims against an agency. Punitive action against an individual is useless because "it deals constantly with the symptoms of a malaise and doesn't properly identify the malaise." Many civic leaders as well as Mayor Lindsay supported Gellhorn in his call for a New York City ombudsman after the review board was soundly defeated at the polls.

On many previous occasions Gellhorn had taken advantage of opportunities to show his interest in public affairs by means other than books and lectures. In 1957 he headed a committee of law school faculty members created by Governor Nelson A. Rockefeller to study the desirability and practicality of simplifying the New York state constitution. During the fall of 1960, appearing before a Senate Judiciary subcommittee hearing on proposals for reforming federal regulatory agencies, he presented the concept of an office of administrative procedure to review the actions of regulatory bodies in the public interest.

In 1961 after being appointed arbitrator for the International Organization of Masters, Mates, and Pilots by Secretary of Labor Arthur J. Goldberg at the union's request, Gellhorn was accepted by the shipping industry as a mediator on grievances for the entire industry. His most famous and controversial ruling occurred in November 1962, when he decided that a master of a nuclear powered merchant vessel is more important to the ship than its chief engineer and is therefore entitled to higher wages. This precipitated work stoppages by the engineers, and ultimately mass resignations, after an appellate court upheld Gellhorn's ruling—thereby laying up the government's nuclear powered vessel *Savannah*. In November 1963 New York's highest court, the court of appeals, also upheld Gellhorn's ruling.

As president of the Association of American Law Schools in 1963, Gellhorn expressed his concern over the failure of the legal profession to encourage the study of law among young Negroes and also over its neglect in making services available in civil cases to people who cannot afford them. Gellhorn has been a member of the National Academy of Arbitrators and the American Society for Public Administration and a director of the American Civil Liberties Union and the NAACP legal defense and educational fund. He is also a fellow of the American Academy of Arts and Sciences and a trustee of Amherst College. From 1951 to 1956 he was on the editorial board of the *American Scholar*. His Greek-letter societies are Phi Beta Kappa, Phi Delta Phi, and Alpha Delta Phi (past president).

The co-winner of the Henderson Memorial Prize from Harvard (1946), Walter Gellhorn is also the recipient of the Goldsmith Award (1951) and the Hillman Award (1957). He holds an honorary L.H.D. degree from Amherst (1951) and an LL.D. degree from the University of Pennsylvania (1963). Gellhorn married Kitty Minus on June 1, 1932, and they have two children, Ellis and Gay Gellhorn. Reviewers of his books have commented on Gellhorn's wit, his clear and refreshing style, and his objectivity, tolerance, and intellectual integrity.

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GISCARD D'ESTAING, VALÉRY (zhē-skar′ des-taɴ′ va-lā-rē′)

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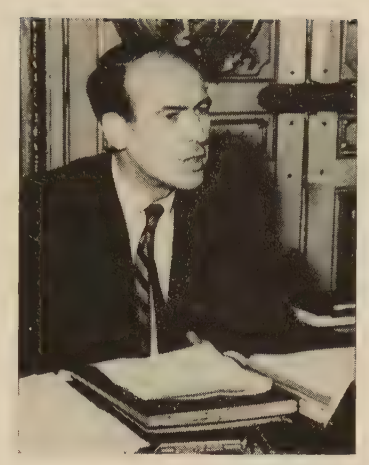
VALÉRY GISCARD D'ESTAING

Among the strongest of the aspirants for the presidency of France "après de Gaulle" is Valéry Giscard d'Estaing, a self-styled "forward-looking conservative" who holds a pivotal position in the French National Assembly. Giscard—as he is generally called—is the founder and leader of the Independent Republican party, which, with a relatively small number of seats (forty-four out of 486), is able to swing the balance of power in the Assembly toward or away from the Gaullists. By themselves, the Gaullists (known in parliament as the Movement for the Fifth Republic) command only 200 votes, much less than a majority. Through 1966 the Giscardists were firmly within the Gaullist parliamentary coalition, assuring it of a majority. Since then, however, Giscard has qualified his support, and while he and his followers have not defected from the Gaullist camp, they are following an increasingly independent course. Giscard, who joined the government service as a fiscal expert in 1952 and entered politics in 1956, served brilliantly as Minister of Finance in President de Gaulle's coalition Cabinet of 1962-66. In the Assembly he is chairman of the Committee on Finance.

Valéry Giscard d'Estaing is the eldest son of Edmond Giscard d'Estaing, a prominent French financier and economist, and May (Bardoux) Giscard d'Estaing. He was born on February 2, 1926, in Koblenz, Germany, where his father was director of the financial service of the French High Commissariat during the French occupation of the Rhineland following World War I. The family name was simply Giscard until shortly before Valéry's birth. At that time the family owned land in the village of Estaing in Auvergne, and Giscard's father had "d'Estaing" officially added to the name. Giscard's maternal grandfather was Jacques Bardoux, a politician and political writer. He has a younger brother, Olivier, who heads the European Institute of Business Management. "Our father was extremely authoritarian and demanding, forcing us to assert our personalities at an early age," Olivier has recalled, as quoted in *Newsweek* (April 26, 1965).

After graduating from the Lycée Janson de Sailly in Paris, Giscard entered the École Polytechnique, but he interrupted his studies to enlist in the French army in 1944. A member of the tank corps, he served under General de Lattre de Tassigny in the liberation of France and the invasion of Germany and won a Croix de Guerre. After the war he returned to École Polytechnique.

After further study at the École Nationale d'Administration, Giscard became a civil servant in the French Ministry of Finance and Economic Affairs in 1952. Two years later he was made an inspector of finance in the ministry. As an inspector, he served on committees concerned with reorganization of the national economy and liberalization of international trade restrictions. His work came to the attention of Edgar Faure, then Minister of Finance and president of the Council of Ministers, and in 1955 Giscard became assistant director of Faure's staff.

In January 1956 Giscard successfully ran for the French Assembly from the department of Puy de Dôme—the seat once held by his grandfather—and he was re-elected a deputy two years later. At that time he was a member of the National Center of Independents and Peasants, also known as Independents and Peasants for Social Action, France's traditional or "classical" conservative party, staunchly devoted to the defense of free enterprise.

Giscard was a member of the French delegation to the United Nations during the General Assembly sessions of 1956, 1957, and 1958. When President Charles de Gaulle formed the first government of the Fifth Republic in January 1959, he named Antoine Pinay his Minister of Finance, and Pinay brought Giscard into the ministry as Secretary of State for Finance. (In keeping with the French Constitution, Giscard resigned his seat in the National Assembly when he accepted the post.) As Secretary of State for Finance, Giscard was responsible chiefly for drawing up the national budget, arguing it through parliament, and implementing it once it was passed.

In January 1960 Wilfrid Baumgartner succeeded Antoine Pinay as Minister of Finance. On January 18, 1962 Baumgartner resigned and Giscard was named to succeed him. (Then thirty-six, Giscard was the youngest French Minister of Finance to be appointed in the twentieth century.) Later in 1962, a rift between the pro- and anti-Gaullists in the National Center of Independents and Peasants, aggravated by de Gaulle's Algerian policy, became a full schism. The pro-Gaullists, under Giscard's leadership, broke away and formed a new party, the Independent Republicans. In the elections of November 1962, Giscard's new party won thirty-five seats in the National Assembly, thus assuring the pro-Gaullist coalition in the Assembly a substantial majority. (The regular Gaullist parties, the Union for the New Republic and the Union of Labor, then held 234 seats between them.) Further support for the Gaullist side came from followers of Jean Lecanuet in the Democratic Center. "We compare our position inside the broad majority with that of Robert Kennedy and William Fulbright in the Democratic party [in the United States]," Giscard explained, as quoted in *Newsweek* (November 21, 1966). "Nobody thinks they change Johnson's policies, but nobody considers their existence is a negligible fact. . . . I'm deeply convinced that the existence of the Republican Independent group has affected the French political climate."

In the post of Minister of Finance, Giscard became known, in the words of Bernard Nossiter of the Washington *Post* (January 10, 1966), as "the very symbol of hard-nosed, old-fashioned economics." Domestically, stressing stabilization over growth rate, he introduced a program primarily aimed at curbing inflation, which he called "the leukemia of our economy." Under his program, new taxes were added, government spending was cut, credit was restricted, and prices and wages were controlled.

Internationally, Giscard pursued, in his typically rational, calculated way, a course wherein France helped to advance monetary co-operation between nations while strengthening its own position in the world's balance of payments. In the summer of 1963 he announced that the government would pay, in advance of date due, more than $200,000,000 of its foreign debt, most of it to the United States. (At that time France had already paid two-thirds of its debt, or about $1,528,000,000.) To diminish what he called America's "economic colonization" of Europe, he set limits and conditions on American investments in the commerce and industry of France and—indirectly, to a lesser degree—of other Common Market countries. "It is not desirable," he explained, "that essential sectors of the Common Market economy should be dependent on external decisions." To help reverse France's import-export deficit, he signed, on October 30, 1964, a trade agreement with the Soviet Union. Under the terms of the agreement, France extended to the Russians $356,000,000 in credit for seven years for the purchase of capital goods.

For the first time in thirty-six years, France achieved a balanced budget in 1965. In presenting the budget in September 1964, Giscard called it "a sincere budget that required no bookkeeping tricks to bring it into balance." That same month, at a meeting of the International Monetary Fund in Tokyo, Giscard recommended a new reserve unit of currency for international transactions. (The membership of the International Monetary Fund was already in general agreement that some solution had to be found to the problem of overdependence on the dollar in world monetary dealings.) Giscard suggested the creation of a "composite reserve unit" based chiefly on the gold supplies of the ten leading industrial countries.

On February 11, 1965 Giscard announced that henceforth France would pay all her international debts in gold. He urged other countries to do likewise and recommended that the world's central banks eliminate all excess reserve dollars. In April 1965 Giscard announced that France again would have a balanced budget in 1966. In June he reported that his country would pay to the United States another $180,000,000 of her post-World War II debt ahead of schedule. He called the prepayment an "olive branch" extended to the United States, whose gold loss had been aggravated by France's aggressive gold-buying policy.

While France's prestige was growing in the international financial community, Giscard's tight-money program at home was running into opposition from both business and labor and, inside the Cabinet, from Premier Georges Pompidou, who was thinking in terms of the voters it was alienating. President de Gaulle dropped Giscard from the Cabinet in January 1967, replacing him with Michel Debré.

During his four years as Minister of Finance, Giscard succeeded in slowing the annual rise in prices from 5 percent to 2½ percent, making France's inflation rate the smallest of any country in the Common Market. Temporary economic stagnation necessarily accompanied the anti-inflationary drive, but the economy was beginning to expand again as Giscard was leaving office, and he expressed regret that he would not have the satisfaction of guiding the economy in its fat years after bringing it through its lean ones.

In the March 1967 legislative elections Giscard was re-elected to the National Assembly. Altogether, his Independent Republicans won forty-four seats, a gain of ten over their number in the previous Assembly. The Gaullists lost fifty seats, mostly to a coalition of Communists and non-Communist leftists. While the dependence of the Gaullists on Giscardist support in the Assembly thereby increased, their assurance of the support diminished. Giscard refused to bring his group formally under the banner of the Movement for the Fifth Republic, as the Gaullist coalition in the Assembly is now called. He began urging President de Gaulle to moderate the "strong-man" aspects of his regime and to "open parliament to great debates on the major questions of the time." When de Gaulle requested emergency powers to rule by decree in economic and social matters for six months, Giscard publicly and vehemently expressed his disapproval of the idea. Giscard made his strongest censure of de Gaulle to date in August 1967. He sharply criticized both de Gaulle's condemnation of Israel in the Israeli-Arab war of June and his inflammatory speech of July in Montreal, Canada, in which the French President called for a "free Quebec." Most observers believe that Giscard will continue to take an independent attitude toward de Gaulle's policies, but that the Giscardists will not defect outright from the Gaullist camp, because this would bring the government down and require new elections, a prospect that Giscard does not relish and one that would not enhance his popularity as a future presidential possibility.

In debate in the National Assembly in the middle of May 1967, Premier Georges Pompidou argued that sweeping executive powers were necessary if French enterprises were to be made competitive within the Common Market before the removal of all tariffs between Market countries in July 1968. By voting against censure of the government, 251-236, the Assembly in effect approved the de Gaulle-Pompidou request on May 20. Giscard made the government victory possible by putting all forty-four Giscardist votes on the government side. He made clear to Premier Pompidou, however, that his group voted against censure only to avoid a revival of France's once-chronic "succession-of-government crisis."

Like Jean Lecanuet, another politician who hopes to succeed de Gaulle (whose term ends in 1972), Giscard is an admirer of John F. Kennedy and is consciously influenced by the Kennedy style. Contrasting Lecanuet and Giscard, a writer in *Newsweek* (November 21, 1966) said: "Together they make up a good composite picture of John F. Kennedy. . . . Giscard . . . is intellectually luminous, politically shrewd and aggressive, and aristocratically self-assured. He crackles with Kennedy's energetic fire, but it often seems to burn without Kennedy's warmth. Giscard is an intensely serious man, even when he is skiing, playing polo, or out hunting game at his château on the Loire. He is quick to smile but slow to laugh. . . . Lecanuet . . . manages to project real warmth across a television screen while de Gaulle exudes grandeur and Giscard a supreme but icy competence. Lecanuet is patently not in Giscard's league intellectually." To dispel the impression that he is an aloof technocrat, he tries to project the image of a vigorous, youthful campaigner with a casual, common touch, riding the Métro, signing autographs in bathing trunks, or giving an economic report on television wearing an old green sweater.

Valéry Giscard d'Estaing is married to the former Anne-Aymone de Brantes, a scion of the Schneider steel dynasty. They have two daughters, Valerie Anne and Jacinte, and two sons, Henri and Louis Joachim. Giscard and his family maintain an apartment in Paris in addition to their chateau in the country. The former Finance Minister is tall and slender and has a youthful appearance despite a rapidly receding hairline. He is a member of the exclusive Paris Polo Club and a Knight of the Roman Catholic Order of Malta. A writer in the Washington *Post* (January 10, 1966), described him as "a most striking political figure . . . as handsome as John Lindsay, as shrewd as Lyndon B. Johnson," and possessing an economic philosophy "which Calvin Coolidge would have found congenial."

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GOODALL, JANE *See* van Lawick-Goodall, (Baroness) Jane

GOODMAN, JULIAN (BYRN)

May 1, 1922- Broadcasting company executive
Address: b. c/o National Broadcasting Co., Inc., 30 Rockefeller Plaza, New York 10020; h. 15 Greystone Rd., Larchmont, N.Y. 10538

During more than twenty years in the National Broadcasting Company's news division, Julian Goodman won an undisputed place in the vanguard of producers and administrators responsible for the vast expansion of broadcast journalism. Since April 1966, when he became president of NBC, he has extended to entertainment programming the same quest for excellence that distinguished his work in NBC News. In succeeding Walter D. Scott, who moved up to chairman of the board, Goodman serves as chief administrative officer of a network organization with five major divisions whose operations span the globe.

Julian Byrn Goodman was born in Glasgow, Kentucky on May 1, 1922, one of three sons of Charles Austin and Clara (Franklin) Goodman. His brothers are Charles A. and Robert F. Goodman. While a student at Glasgow High School, he worked as a part-time reporter for the Glasgow *Daily News*. One of his tasks was to cover radio news broadcasts

JULIAN GOODMAN

of ball scores and national and international current events. In 1939 he graduated from high school and entered Western Kentucky State Teachers College (now Western Kentucky University) in Bowling Green, where he majored in English. He left before graduation to join the United States Army as a private. After being given a medical discharge later in the year, he served as office manager for the Combined Production and Resources Board in Washington, D.C. for the duration of World War II.

In the summer of 1945 Goodman went to work as a radio newswriter for station WRC, the NBC-owned station in Washington. Within a few weeks he had become Washington editor for *News of the World*, an NBC radio network program with pick-ups from the major world capitals. The following year he enrolled in George Washington University to complete work toward a bachelor of arts degree. While retaining his job at WRC, he majored in economics over the next two years and obtained his degree in 1948.

By choice and talent, Goodman became occupied with news administration from the very start. "I made it a point to learn all I could about editing, producing and assignment handling," he once said, as quoted in *Broadcasting* (November 15, 1965). "I never had a real desire to do newscasting, though I've done that too on rare occasions." His "greatest contribution to broadcast journalism," he remarked at another time, was replacing David Brinkley on the night desk when he first joined WRC. "If I hadn't done that," he explained, "David might still be there." Brinkley, a close friend of Goodman's, has since gone on to become one of the top television news commentators in the country.

Some of Goodman's pioneering contributions to radio-TV journalism depended upon his knowledge of the technical aspects of broadcasting. During the 1948 political conventions, the first to be televised, he had charge of audio tape operations, which were just beginning to be widely used. His work was the earliest practical demonstration of audio tape to report a live, continuing news event. In 1950 he became manager of news and special events for the NBC radio network, with headquarters in Washington. In August of the following year the job was expanded to cover the television network too.

In the next Presidential election year, 1952, Goodman helped the NBC effort to capture top place as a broadcast news organization by directing news film coverage of the conventions. NBC's filmed specials and daily summarizing reports won high praise from TV critics. Four years later, in 1956, when the now famous team of Huntley-Brinkley first appeared as a winning reporting combination in NBC's political coverage, Goodman was in administrative charge of the NBC central news desk at the conventions. Meanwhile, in opening up additional sources of news for NBC coverage in Washington, Goodman obtained permission for radio broadcasts of Congressional committee hearings and in 1955 was instrumental in paving the way for the first filming of a Presidential news conference.

To help meet the challenges of the worldwide expansion of NBC news activities, Goodman moved to New York City in 1959 as director of news and public affairs for the NBC News division. He produced the second of the four historic Great Debates between John F. Kennedy and Richard M. Nixon during the Presidential campaign of 1960. He supervised a number of major special programs such as the *Journey to Understanding* series, covering the travels of President Dwight D. Eisenhower and Soviet Premier Nikita S. Khrushchev; the *JFK* series, reporting on the progress of the Kennedy administration; and the *Breakthrough* series on medicine. The news programs that he produced included *Comment, Ask Washington,* and *Report from Alabama.* The last won him the 1959 Robert E. Sherwood Memorial Award, given by the Fund for the Republic.

In January 1961 Goodman was appointed vice-president of NBC News, and in that office he continued to work closely with William R. McAndrew, then executive vice-president of the department, to build NBC News into the largest organization of its kind in broadcasting. By 1965, when Goodman became executive vice-president of NBC News, it employed on a full-time basis some 800 writers, editors, cameramen, and technicians and a part-time staff of 200 correspondents in countries throughout the world. At that time NBC's annual budget for news ran to more than $60,000,000.

As one of the top executives of NBC News, Goodman took part in the development, beginning in 1961, of "instant news specials," a type of major documentary program on current, fast-breaking news events, prepared and aired within hours of the occurrence. In 1961 he also helped to develop NBC's electronic news service, for which NBC News uses network lines to transmit film coverage of major events to affiliated stations so that they can tape the film and present it in their own news programs. By 1965 seventy-five subscriber stations were obtaining a half hour of news by that means every day.

Discussing developments in news broadcasting at the Centennial Communications Symposium at the University of Kentucky in 1965, Goodman said that such outstanding accomplishments as cover-ages of space shots, the assassination of President Kennedy, and the funeral of Sir Winston Churchill indicate how far television has gone toward realizing its potential in journalism. He noted that radio had become a news medium rather than an entertainment medium at the network level, and he pointed out that as both radio and television have matured in handling news and have taken their place as equal partners among the news media, the newsman has become increasingly important. He has to go out after a story intelligently, write it clearly, and present it on the air effectively.

"We have had a news explosion in recent years," Goodman observed in an interview for an article in *Broadcasting* (November 15, 1965). "In 1965 NBC News has put on about twice as many hours in live coverage as in 1964. Looking at it another way, in 1959 we had one full-time producer in news. Today we have 22." He also predicted technical breakthroughs that would advance broadcast journalism. Among them were the development of smaller cameras that would be unobtrusive and use less light; color film requiring less light and permitting rapid development; and miniaturized mobile units deployable quickly anywhere for live coverage of the news.

Through a succession of executive changes beginning at the end of 1965, Goodman moved out of the news division and up to head the entire NBC organization. He was named senior executive vice-president, in charge of operations of all divisions, on December 13, 1965. His appointment, which made him chief administrative officer of NBC, became effective on January 1, 1966. Soon afterward, on January 10, he was elected to the NBC board of directors, and on March 4, 1966 he was promoted to the presidency of the company, to take office on April 1, 1966. One sidelight in the fast-moving sequence of events was the overnight switch in lines of responsibility between Goodman and McAndrew, by that time president of NBC News, who had originally hired Goodman in Washington.

According to speculation in the press, Goodman's rise both in NBC News and then in the company itself was furthered by his close association with Robert E. Kintner, whose retirement as NBC president and board chairman was part of the 1966 shakeup. Kintner, a former newsman very much interested in broadcast journalism, had been impressed with Goodman's managerial and reportorial talents, and had encouraged the expansion of NBC News. Walter D. Scott, who had become president pro tem on January 1, 1966, succeeded Kintner as chairman of the board on the following April 1.

News has continued to be one of the main concerns of Goodman as NBC president. At the May 1966 fortieth anniversary convention of NBC radio and television affiliates he disclosed NBC's plans to combine the best of the "instant special" and the "pre-planned special" to offer viewers in-depth treatment of immediately current news events. He said that in the 1966-1967 season evening prime time periods would be left open for such news specials, with the subject to be selected shortly before air date. He also promised the affiliates that NBC would pay "more attention to analysis and interpretation to enlighten the meaning of events and issues."

Confident of a burgeoning future for TV, Goodman asserted at the October 1966 conference of the Radio-Television News Directors Association that communication satellites would make it technically possible to give live television coverage to the war in Vietnam within a year. Later in the year he announced at the convention of Sigma Delta Chi, national journalism fraternity, that NBC planned to start in 1967 a new weekly television program with live reports from Europe and Asia, via communication satellite. He also said that "today's better educated, more sophisticated, more demanding public" required much more than "elementary ingredients" from newsmen in all media.

Throughout 1966 Goodman had much to say, too, about his responsibilities and objectives other than those of improved news coverage, such as planning in accordance with the forecast that three out of five homes in the United States would have color television sets by the end of 1970. He announced that NBC would intensify its efforts to present creative entertainment, with a 1967 scheduled series of experimental drama, music, and dance programs. Under his directive, the NBC network would seek original scripts in order to provide televised airing for new forms of theater.

On behalf of NBC, Goodman supported the proposal made in 1966 by the Ford Foundation for the establishment of a domestic satellite system to distribute network programs to affiliated stations. He saw in it greater flexibility, improved quality of service, and substantial reductions in cost. And he was enthusiastic about the additional Ford Foundation satellite plans that would support educational television. But he urged careful further study of these and any similar plans.

As one of the nation's top broadcasting executives, Goodman also came to the defense of the much-criticized quality of modern broadcasting. He told the NBC affiliates' convention, "Broadcasting . . . is expected to be all things, to all men, all of the time. . . . This impossible standard cannot be met." With other entertainment media, Goodman pointed out, each member of the audience selects what interests him, without expecting the rest necessarily to please him.

A man who sets high goals for the medium that employs him, Goodman ironically maintains he has had no unusual ambition for himself, despite his achievements. In a New York *Times* profile (March 7, 1966) Goodman was quoted as saying, "I'm not an ambitious man. That's what's so odd about all this [the quick succession of promotions]. But neither am I going to shy away from the responsibilities of my new job." He even claimed he had never asked NBC for a raise or promotion, or planned in advance the direction of his career. His colleagues have called Goodman emotionally restrained, "not a great noise maker," charming and witty, precise and decisive, a "bright guy."

For many years a leader in the broadcast news community, Goodman has served as president of the Radio-Television Correspondents Association, director of the Radio-Television News Directors

Association, and chairman of the executive committee of the Radio-Television Correspondents' Galleries in the United States Capitol. He belongs to the National Press Club and the Federal City Club (Washington, D.C.), the Players (New York), and Sigma Delta Chi. He is a member of the Baptist church.

Julian Goodman married Betty Davis of Dawson Springs, Kentucky, on October 13, 1946. They have a daughter, Julie, and three sons, John, Jeffrey, and Gregory. Goodman stands five feet eleven inches tall, weighs 180 pounds, and has blue eyes and brown hair. A fan of almost all spectator sports, he recently coached a boys' baseball team in Larchmont, where he now lives, and he enjoys talking about horse racing. Golf and sailing are also among his recreations, and for indoor relaxation he turns to chess.

A check of television sets in the Goodman home in early 1966, according to Val Adams of the New York *Times*, showed two color receivers, a standard black-and-white and a black-and-white portable, any two of which Goodman was likely to be watching simultaneously. When his wife once asked him whether his watching television interfered with other things, Goodman answered, "Yes, it interferes with my listening to radio."

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GOODRICH, LLOYD

July 10, 1897- Museum director; author; art critic
Address: b. Whitney Museum of American Art, 945 Madison Ave., New York 10021

As director of the Whitney Museum of American Art in New York City since 1958 and as a member of its staff since it was established in 1930, Lloyd Goodrich has long been devoted to the cause of American art. A leading authority on Winslow Homer, he has written biographies of that artist, of Thomas Eakins, and of other American painters. In the forefront of projects concerned with American art, he was director of the New York office of the Public Works of Art Project in 1933-34, and he has tried to curb the spread of art forgeries by founding the American Art Research Council, of which he is the director. Goodrich has encouraged governmental interest in the arts as initiator and chairman of the Committee on Government and Art, and as a founding member of the National Council on the Arts and Government in 1954. The Whitney Museum announced in November 1967 that John I. H. Baur would become director of the museum as of January 1, 1968, and that Goodrich would fill the newly created position of advisory director.

Born in Nutley, New Jersey on July 10, 1897, Lloyd Goodrich is the youngest of five children of Henry Wickes and Madeleine (Lloyd) Goodrich. He has one brother, William W. Goodrich, and three sisters: Constance Goodrich, Mrs. Frances (Goodrich) Hackett, and Mrs. Caroline (Goodrich) Huntoon. His father was a lawyer with an interest in art who numbered among his friends many artists, including Albert Sterner and Fred Dana Marsh, the painter. Lloyd Goodrich was an intimate childhood friend of Marsh's son, Reginald, who became a famous painter in his own right, and Goodrich has recalled, "A memorable part of my childhood was the Marsh house, in which everything had to do with art." The Goodrich family owned a Winslow Homer painting, but it was sold after the father's death in 1925 because of dwindling finances.

Encouraged by both his parents, Goodrich resolved to become a painter while still in his boyhood. After graduating from Nutley High School, he enrolled at the Art Students League of New York in 1913, where his classmates included Yasuo Kuniyoshi, Henry Schnakenberg, Betty Burroughs, and Molly Luce. The teachers who influenced him most were George Bridgeman and Kenneth Hayes Miller. Goodrich remained at the Art Students League for two years, spent one year at the National Academy of Design, then returned to complete two more years of study at the Art Students League.

Goodrich has acknowledged that as an artist he was not much of a draftsman, but he did show some talent for color and motion. Nevertheless, at about twenty he began to question his creative ability. His self-criticism became more and more acute, and little that he produced satisfied him. His period of self-questioning came at the time that the United States entered World War I, and as a pacifist, Goodrich tried to meet his civic obligations by working for five months in a shipyard in Mystic, Connecticut, doing strenuous physical labor. When, at last, he decided to join the United States Army, he was rejected because of a temporary heart murmur.

By now, the war was almost over, and Goodrich—floundering about after his decision not to continue to study art—entered the steel business, first with the Vulcan Steel Products Corporation and then with the Consolidated Steel Corporation. He also worked for James R. Marsh's ornamental ironworks firm for about two years, but left in 1923 to become an editor in the religious books department of the Macmillan Company, writing blurbs. In 1924 he began reviewing books for *The Arts*, a magazine subsidized by Mrs. Gertrude Vanderbilt Whitney, thus beginning a long association and friendship.

The reviewing of art books led Goodrich to return to creative pursuits, and he began writing articles for *The Arts*. His first contribution, in 1924, was on William Morris Hunt, followed a few months later by his first ambitious piece, on Winslow Homer. The following year he published an article on the Hudson River School at a time when it was in disfavor with most art critics. In 1925 Goodrich joined the staff of *The Arts* as associate editor, and in 1927 he spent about a year abroad as its European editor, resuming his post as associate editor when he returned to the United States in the fall of 1928. In 1929 and 1930 he also served as assistant art critic for the New York *Times*.

The events leading to the establishment of the Whitney Museum of American Art greatly influenced Goodrich's career. In 1928 Mrs. Gertrude Vanderbilt Whitney offered to donate her private collection of American art to the Metropolitan Museum of Art, and when the Metropolitan rejected her proposal, she decided to found her own museum, devoted entirely to American art, the first of its kind in the United States. At this time Mrs. Whitney began withdrawing financial support from *The Arts*, forcing the publication to reduce its staff, and Goodrich became a contributing editor from 1929 until the magazine's demise in 1931. In 1930 the Whitney Museum of American Art was established, and Mrs. Whitney asked Goodrich to join the museum as a research curator (a title he himself dreamed up) and writer. Three years later the museum published Goodrich's first full-length book, *Thomas Eakins*. Goodrich has remained with the Whitney since its inception, becoming associate curator in 1947, associate director in 1948, and director in 1958. In 1961 Goodrich also became a trustee of the Whitney Museum.

During his long association with the Whitney, Goodrich has done much to expand its collections and activities. The museum has produced a series of historical exhibitions and retrospective shows of leading American artists of both the past and present. It has greatly expanded its publications program, and it has increased its acquisitions of contemporary American art. In 1949 the Whitney sold all of its works before 1900, when it found it could not compete with older and larger institutions because of the soaring prices of earlier American art. Income from the sales was used to supplement the regular purchase funds, and since then it has concentrated entirely on American art of the twentieth century.

In 1956 Goodrich helped to found the Friends of the Whitney Museum, which has broadened public support, and its membership fees have added a great deal to the museum's acquisition fund. As for Mrs. Whitney's influence on the museum policy, Goodrich has said, "In my own dealings with Mrs. Whitney I never felt that she was trying to block anything that we were trying to do. She always backed us up to the hilt even if she didn't agree with the kind of thing we were trying to do, or the kind of artists we were buying."

After the Whitney moved from its original brownstone quarters in Greenwich Village to its new building on West 54th Street in 1954, its attendance quadrupled. But even the new facilities soon proved inadequate. In 1963 the museum acquired a site for a new museum at Madison Avenue at 75th Street, and the following year the Whitney Museum launched a nationwide campaign to raise $8,000,000 for the new building and for expansion of its services. Marcel Breuer and his associate, Hamilton Smith, were commissioned as architects for the museum. The new Whitney Museum of American Art opened on September 26, 1966, with an exhibition prepared by Goodrich, called *Art in the United States: 1670-1966*. At the opening ceremonies, Mrs. G. Macculloch Miller, Mrs. Whitney's daughter, said that the event represented the culmination of her mother's dream.

LLOYD GOODRICH

Although some controversy always surrounds the inauguration of any new museum building, most observers have praised Breuer's design. With its upper part cantilevered out in three stages, each larger than the one below, and with trapezoidal windows placed in what might appear to be a random fashion, the building has led some philistines to ask why it has not been torn down and put right side up, and others have called it "Culture's Folly." But most art critics agree that the new museum is beautifully designed to present art and sculpture to the best advantage. Some have suggested that the building be viewed inside-out, since that is the way in which Breuer conceived it. Tripling the space of the West 54th Street building, the new museum contains a restaurant, an auditorium-gallery, and a sunken sculpture garden in addition to the exhibition, office, and storage areas.

Attendance at the first exhibition equaled that of the 1966 World Series, and it is expected that the Whitney's attendance will be tenfold that of the previous building. Commenting on its initial exhibition, Katharine Kuh wrote in the *Saturday Review* (November 5, 1966) that Lloyd Goodrich had assembled "the finest collection of American painting and sculpture yet installed under one roof, . . . borrowed from all parts of the country. Some rare loans, never shown publicly before, and others regarded as historically invaluable give proof of the affectionate trust that the Whitney and its director have generated in America." Art lovers crowded into the Whitney in droves to see the Andrew Wyeth exhibit that opened in February 1967, breaking all previous records, and the museum was forced to hire extra security men.

The American Art Research Council grew out of yet another of Goodrich's interests—scholarship in American art. As the result of a speech Goodrich made to the College Art Association of America in 1942, in which he surveyed the problem of authenticity in American art, the American Art Research Council was established. Representing the co-operative effort of several museums, it has the purpose of compiling records of the works of leading American artists. At the present time, however, it has become inactive because it lacks funds. Goodrich has been the American Art Research Council's director since its formation.

Much concerned with the role of government in art, Goodrich was, for a time in 1933, in charge of the New York regional office of the Public Works of Art Project, the first government art program of the 1930's. A massive public relief program, the project hired artists to create works of art to adorn public buildings throughout the United States. In 1948 Goodrich was largely responsible for the formation of the Committee on Government and Art, established to study the problem of the government's relation to art. Named chairman of the committee, he edited its report to President Dwight D. Eisenhower in 1954. He was also a founding member of the National Council on the Arts and Government in 1954 and has been its vice-chairman since 1962.

Because of his interest in the welfare and protection of artists, Goodrich has won the esteem and affection of the art world. Upon accepting the 1964 distinguished service award of the National Art Materials Trade Association, he declared that the current art boom in the United States has failed to benefit the vast majority of American artists. To improve their lot he proposed that artists be paid for lending their work to exhibitions; that more general admissions be charged to museum shows, with the proceeds going to artists; that payment be made for reproducing their work; that their talents be used to create public art for public buildings. "The important thing," he said, "is that we should recognize the value of the creative artist to our society, and strive to reward him more adequately for what he contributes to our national life." In keeping with his belief, the new Whitney museum instituted a modest fee of fifty cents for admission to its exhibitions. Equally concerned with the protection of the public—the consumers of American art—Goodrich has urged that museum directors, art dealers, and lawyers support the New York State Legislature in preparing a bill to protect art purchasers against forged paintings.

Goodrich's books include *Winslow Homer* (Macmillan, 1944; 1949); *Yasuo Kuniyoshi* (Macmillan, 1948); *Max Weber* (Macmillan, 1949); *Albert P. Ryder* (Braziller, 1959); *Young America, 1960: 30 American Painters under 36* (Praeger, 1960); *Pioneers of Modern Art in America; the Decade of the Armory Show, 1910-1920* (Whitney, 1963); and *Edwin Dickinson* (Praeger, 1966). Collaborating with John I. H. Baur, the Whitney's associate director, he wrote *American Art of our Century* (Praeger, 1961) and *Four American Expressionists: Doris Caesar, Chaim Gross, Karl Knaths, Abraham Rattner* (Praeger, 1959). He was a member of the editorial board of the *Magazine of Art* from 1942 to 1953, its chairman from 1942 to 1950, and a member of the editorial board of *American Quarterly* in 1952-53. He has also served on the editorial boards of *Art Bulletin* since 1943 and *Art in America* since 1946.

The announcement in the fall of 1967 that Goodrich would exchange the post of director of the museum for that of advisory director at the beginning of 1968 also disclosed that he had asked to be relieved of his major administrative duties in order to give more attention to artistic activities of the museum and to several books he is completing, including volumes on Albert P. Ryder and Thomas Nast.

Currently Lloyd Goodrich is a member of the Smithsonian Art Commission, the advisory panel on the visual arts of the New York State Council on the Arts, the Michigan Cultural Commission, the Fine Arts Advisory Committee for the White House, and the advisory committee to the Stone Mountain Memorial Association, Atlanta, Georgia. In 1937 he served as adviser to the Metropolitan Museum of Art on the purchase of American art. Since 1942 he has been a trustee of the American Federation of Arts, served as its vice-president from 1957 to 1962, and has been an honorary vice-president since 1962. From 1948 to 1952 he was director of the College Art Association of America and a member of its executive committee. He is a trustee of the Halpert Foundation and of the American Friends of the Tate Gallery. Since 1956 he has been a director of the Sara Roby Foundation and served as its secretary from 1956 to 1962.

In 1950 Goodrich took part in the Third Woodstock (New York) Art Conference and helped to establish the Joint Artists-Museums Committee, of which he has since acted as co-chairman, editing its report on "The Museum and the Artist" (1958). He is a member of the advisory board of the Carnegie Study of American Art, the New York regional board of the Archives of American Art, the International Association of Art Critics, the Association of Art Museum Directors, and the Drawing Society. He is an honorary member of the American Institute of Interior Designers. A juror for many art exhibitions, in 1959 Goodrich was a member of the four-man committee charged with selecting the art for the American National Exhibition in Moscow. In 1964 he served as adviser to the selection committee of the Committee of Artists Societies, which was responsible for the Pavilion of Fine Arts at the New York World's Fair. Among the artists represented at the pavilion were Willem de Kooning, Jasper Johns, Andrew Wyeth, Ben Shahn, Philip Evergood, Chaim Gross, and Milton Avery.

Often honored, Goodrich is a fellow of the American Academy of Arts and Sciences, and in 1959 received the annual award presented by *Art in America* for outstanding achievement in furthering interest in American art. He was awarded an honorary degree of Doctor of Fine Arts by Cornell College (Iowa) in 1963, and in 1966 was elected a fellow of the Art Students League, an honor rarely bestowed upon non-artists.

Lloyd Goodrich married Edith Havens, a former teacher of costume illustration, on January 12, 1924 in Brooklyn, New York. Mrs. Goodrich is helping her husband to compile a comprehensive catalog of the works of Winslow Homer. The Goodriches have two children, Mrs. Madeleine (Goodrich) Noble and David Lloyd Goodrich, a free-lance writer. They maintain a summer home in Rhode Island, where Goodrich spends his spare time playing golf and bird-watching. In his office at the Whitney, Goodrich proudly displays an Edward Steichen portrait of Mrs. Gertrude Vanderbilt Whitney, a gift to him from the museum's benefactress. A warm and easygoing man, he speaks of his accomplishments with an unaffected directness.

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GOWDY, CURT(IS)

1919- Sportscaster
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CURT GOWDY

One of America's best known sportscasters is Curt Gowdy, who does news and commentary shows, play-by-play reports of professional football and baseball games, and coverage of special athletic events, from college bowl contests to Olympic games, for NBC radio and television. In addition to his regular programs for the NBC network, he is the host of sports documentaries presented by ABC-TV. Gowdy, who began his career at radio stations in Cheyenne, Wyoming and Oklahoma City, Oklahoma, went to New York City in 1949 to assist Mel Allen in play-by-play coverage of New York Yankee baseball games. Two years later he became the announcer for the Boston Red Sox, and he remained at that post in Boston for fifteen years. With Paul Christman, he began broadcasting American Football League games in 1961, and he joined NBC when the AFL games moved to that network in 1965. On April 4, 1967 Curt Gowdy was named Sportscaster of the Year by the National Association of Sportswriters and Sports Broadcasters.

Curtis Gowdy was born in 1919 in Green River, a small town in southwestern Wyoming. He has a sister, nine years younger than he. When Gowdy was six, his father, a railroad man all his life, became chief dispatcher for the Union Pacific Railroad and the Gowdy family moved to Cheyenne. Trout abounded in streams near Cheyenne, and Gowdy early developed a lasting love for fishing. He also hunted rabbit and antelope in his childhood.

Gowdy started playing basketball, his favorite team sport, when he was in the third grade, and about the same time he began playing sandlot baseball and football. Had it not been for his mother, he might have pursued athletics to the detriment of his studies. Mrs. Gowdy made her son use the public library regularly, and she would quiz him on the books he borrowed to make sure he had really read them. At her insistence he also took elocution lessons, beginning at the age of ten.

When Gowdy entered Cheyenne High School he was only five feet five inches tall, but height was not as important on the basketball court then as it is now, and Gowdy, a good dribbler, runner, and shooter, became a reserve on the varsity basketball team in his junior year. In his senior year, when his height was five feet nine, he was the leading high school scorer in Wyoming, and the same year he also won membership in the National Honor Society.

After graduating from high school, Gowdy went to work for the Union Pacific as an electrician's apprentice. In his spare time he played softball for a Class A team in Cheyenne that won the state title and reached the third round of the national softball championships in Chicago. Gowdy entered the University of Wyoming in 1938 and won a starting berth on the varsity basketball team as a sophomore. He was also in the campus Reserve Officers Training Corps.

Upon his graduation from the University of Wyoming in 1942, Gowdy was commissioned in the Army Reserve. Called to active duty a few days later, he was, at his request, transferred to the Army Air Corps. Before he could begin flight training, Gowdy injured his back doing calisthenics, and his Air Corps career lasted only eight months, about half of which he spent in military hospitals. The problem was finally diagnosed as a ruptured disc and Gowdy was given a medical discharge in the spring of 1943.

Gowdy's back was operated on at the Mayo Clinic in Rochester, Minnesota. After recuperating from the operation, he took a part-time job reporting high school sports for the Wyoming *Eagle* in Cheyenne. While working for the *Eagle* he began his broadcasting career as an unsalaried assistant to Frank Thomas, who did play-by-play broadcasts of Cheyenne High School games for Radio station KFBC. His job was to fill the breaks in the games with background and "color" commentary. His first assignment as a play-by-play reporter was in November 1943, when he broadcast the game between St. Mary's of Cheyenne and Pine Bluffs High School for the six-man football championship of eastern Wyoming.

During the winter of 1943-44, Gowdy did play-by-play coverage of high school basketball games over KFBC, and before the season was over he was working a regular eight-hour shift at the studio, with sports broadcasting only one of his many duties. He also did news, commercials, station breaks, interviews, and disc jockey shows, and he cued in network shows. During the summer months he "re-created"—announced as if he were present at—major league baseball games relayed to Cheyenne, play-by-play, by Western Union telegraph. He continued working mornings at the *Eagle*, as sports editor.

In *Cowboy at the Mike* (Doubleday, 1966), an autobiography written with Al Hirshberg, Gowdy recalled that, like many other young sports announcers, his "biggest fault" when he was starting out was "a tendency to lapse into a sing-song voice," and that he also had trouble hiding his attitude toward commercials, the copy for most of which he considered "ridiculous." After a year or so, however, he began to drop his voice at the end of sentences and also to read commercials more convincingly. (Now that he is in a position to do so, he will not handle commercials for products he cannot honestly recommend.)

Kenyon Brown, the head of KOMA, a 50,000-watt CBS outlet in Oklahoma City, Oklahoma was driving through Cheyenne one day in August 1945, heard Gowdy doing a re-creation of a major league game and hired him as sports director of KOMA. At the Oklahoma City station, Gowdy did two fifteen-minute sports news-and-commentary shows daily, and he announced Oklahoma A & M basketball games, Oklahoma City Texas League baseball games, and University of Oklahoma football games. He was first heard by a national audience in 1948, when he announced the University of Oklahoma-Texas Christian game over the CBS network, on assignment from Red Barber, then sports director of CBS. Barber thereafter used Gowdy periodically in network football and basketball broadcasts and in interviews cut into an evening sports show Barber did daily over CBS. While in Oklahoma City, Gowdy injured his back again, this time in an automobile accident. He suffered intensely painful adhesions, for which he underwent a spinal fusion in 1946.

The baseball games announced by Gowdy in Oklahoma City were sponsored by Wheaties, the breakfast cereal. Jack Slocum, a Wheaties representative who had formerly been radio director of the New York Yankees, met Gowdy during the broadcast of a game in Oklahoma City in the summer of 1948 and liked his casual style. He recommended him to the New York Yankees, who were looking for an announcer to back up Mel Allen, and Gowdy got the job at the beginning of the 1949 season.

As Allen's assistant, Gowdy at first could not approach the microphone at Yankee Stadium without feeling nervous, sometimes to such a degree, as he recalled in his autobiography, that "I had to drive myself to go on the air at all," but he regained his confidence after a few months. During two years in New York he learned from Allen the fine points of major league announcing, and also the Allen style of handling commercials, which was to go, by a swift bridge of words, directly from the game into the copy, without changing the natural tone of voice. In New York he also met and received advice from Ted Husing, Gowdy's boyhood idol among sports announcers.

When the 1949 baseball season ended, Red Barber of CBS gave Gowdy his first regular network program, *Football Scoreboard*, a fifteen-minute show in which he gave the day's scores and commented on the major games. During the winter of 1949-50 Gowdy did his first television work, broadcasting college basketball games from Madison Square Garden. He was the announcer for the first network telecasts of basketball games in the spring of 1950, when the American Broadcasting Company sent the National Collegiate Athletic Association and National Invitation tournaments over the coaxial cable (which at that time reached only as far as the Rocky Mountains). In the summer of 1951 Gowdy returned to the microphone beside Mel Allen at Yankee Stadium, and the following winter he and Don Dunphy did a weekly television show called *Dumont Saturday Night at the Garden*, broadcasting events in the Garden—from basketball games to rodeos—to about fifty stations east of the Rockies.

When Gowdy became the announcer for the Boston Red Sox at the beginning of the 1951 season, he riled many New England fans with his mispronunciations of the names of their home towns. Joe Constanza, Gowdy's statistician, a native New Englander, drew up a list of the communities reached by Gowdy's voice—all the towns and cities of New England except those in southern Connecticut—and gradually, over a period of two years, Gowdy conquered the list with Constanza's help. In the beginning he also received complaints about his accent, but in that matter it was the fans who adjusted to Gowdy, finally growing accustomed to his un-Bostonian twang.

In addition to the Red Sox baseball games, Gowdy did a sports show six evenings a week over station WHDH in Boston, and for several years he worked for the National Broadcasting Company in the off-season, broadcasting college football in the autumn and professional basketball in the winter. His back continued to bother him, but the pain became intense only when he was tired or forced to remain in one position too long, and he was able to function despite it—until the spring of 1957, when a drunken driver, after ramming the back of Gowdy's car, became belligerent and swung at the announcer. In dodging the blow, Gowdy twisted his back, tearing adhesions, inflaming spinal nerves, and causing muscle spasms. Thus began what Gowdy in his autobiography called "the longest, most painful, most frightening siege of illness I have ever known." He writhed in pain for weeks, in and out of hospitals, until Dr. Otto Aufranc of Massachusetts General Hospital built him a plastic shell in which he was able to relax to some degree. Practically living in the shell, he resumed his evening show, broadcasting from his home.

Wearing a steel brace and armed with pain-killing medication, Gowdy returned to his full broadcasting schedule with the Red Sox in 1958. "I rationed my energy," he wrote in his autobiography, "the way a shipwrecked man rations his food. I used it only while actually working. . . . I didn't do anything I didn't have to do." The pain ebbed away as the season progressed, and by the end of July he was able to drive alone to Fenway Park in Boston and walk up to the broadcasting booth without help. In the autumn of 1958 Gowdy and Mel Allen broadcast the World Series between the Yankees and Milwaukee Braves over the NBC television network.

Beginning in 1961, while continuing to broadcast Red Sox games during the summers, Gowdy teamed up autumns with Paul Christman to report college football and American Football League games over ABC-TV. In the autumn of 1965, when the AFL games were switched to the National Broadcasting Company, Gowdy and Christman moved to NBC to report them. After the 1965 football season, Gowdy, resigning at Boston, stayed with the National Broadcasting Company to do *Game of the Week*, a Saturday afternoon network play-by-play report of an outstanding major league baseball game.

Christman and Gowdy continued their coverage of American Football League games over NBC in the autumn of 1966, and in January 1967 they did the NBC telecast of the Super Bowl game between the respective champions of the National and American football leagues. (The game, between the Green Bay Packers and the Kansas City Chiefs, was the first implementation of a merger of the two leagues that will, when complete, include interlocking schedules.) Gowdy has also announced All-Star games, World Series, and major post-season bowl games. In addition to baseball and football games, he announces special events in other sports, from Olympic games to world bobsled championships. In 1966-67, over ABC-TV, he was host of *The American Sportsman*, a series of hunting and fishing documentaries, and of features on *Wide World of Sports.*

Curt Gowdy and Jerre Dawkins, whom he had met when she was a student at the University of Oklahoma, were married in June 1949. They live with their three children, Cheryl Anne, Curt Jr., and Trevor, in Wellesley Hills, Massachusetts. Gowdy is five feet eleven inches tall and weighs 185 pounds. He is an owner of KFBC, the Cheyenne station where he began his career, and of three other radio-television stations, and, according to Jack O'Brien in the New York *World Journal Tribune* of January 25, 1967, Gowdy at that time intended to "start buying weekly newspapers." Gowdy once tried to lose his Wyoming twang, but he gave up the effort as hopeless. He has always striven, however, to expand his vocabulary, to improve his grammar and syntax, and to eliminate mispronunciations from his reportage.

"There are two schools of thought on how to call a ball game," Gowdy told Kay Gardella of the New York *Daily News* (October 9, 1966). "There are the guys who become cheer leaders for a club. And there are the sports reporters. People like Red Barber and myself fall into the latter category. I'm old-fashioned, I guess," Gowdy continued. "I still believe you're up there to report the game. I'm no cheer leader. Besides, you have to instill confidence in your listeners."

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GREENE, LORNE

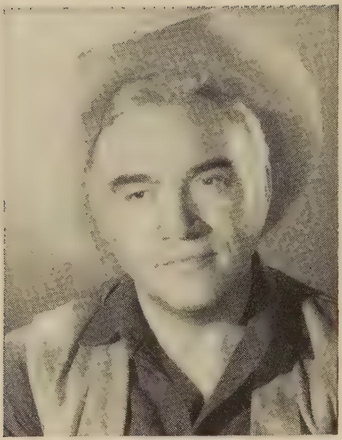
Feb. 12, 1915- Actor
Address: b. c/o National Broadcasting Co., 3000
W. Alameda Ave., Burbank, Calif. 91505

On the Canadian and American stage, in motion pictures, and on radio and television, Lorne Greene has portrayed over a hundred characters, but only one has made him world famous. He is known, reportedly, to more than a quarter of a billion television viewers in fifty-seven countries as Ben Cartwright, the stern but kind father in the phenomenally popular NBC-TV series, *Bonanza.* Since its inception in 1959 *Bonanza* has demanded most of Greene's attention, but he finds time to tell stories to music on hit records, to make personal appearances as Ben Cartwright, and to perform in a nightclub act and a rodeo routine.

Lorne Greene was born in Ottawa, Ontario, Canada on February 12, 1915, the son of Daniel and Dora Green. His father had been apprenticed to a saddlemaker, but struck out on his own and set up a shop to make orthopedic boots and shoes to prescription. Lorne, whose older brother had died in infancy, grew up as an only child. He enjoyed a happy relationship with his parents and has said in interviews that he based his interpretation of his role in *Bonanza* on his father. "I don't know whether I could ever match my father as a person," he told Sally Hammond of the New York *Post* (April 26, 1964), "but as an actor I try to be like him." At his mother's insistence he took violin lessons for several years, but he much preferred playing baseball to practising.

In high school Greene got his first taste of audience applause when his French teacher cast him in a play as one of two deaf characters who had to shout at each other. "Even then," he has remarked, "I had a pretty big voice." At Queen's University, Kingston, Ontario, which he attended from 1932 to 1937, he joined the Drama Guild and produced, directed, and acted in the group's plays. He changed his major subject from chemical engineering to languages (French and German) in the hope of having more time for the theater. After his graduation with the B.A. degree he accepted a fellowship to the Neighborhood Playhouse School of the Theatre in New York City. His training as an actor also included lessons at the Martha Graham School of Contemporary Dance to learn stage movement.

When Greene returned to Canada in 1939 after two years of study in New York, he found that there was little opportunity for actors, especially after the outbreak of World War II. His strong baritone voice, however, enabled him to find work with the Canadian Broadcasting Corporation, which hired him to read the national news every night. News of the war was so important that his broadcasts were heard even in motion-picture theaters, where managers used to tune in to Greene's program as a service to anxious patrons, and he became known as The Voice of Canada. His voice, once described by the Canadian columnist Dennis Braithwaite as "surely one of the finest ever wrought by nature," also brought him parts in radio plays. In 1942 he won the Na-



LORNE GREENE

tional Broadcasting Company's radio award for announcing, becoming the only Canadian to be accorded this honor.

Later in the war Greene served abroad with the Canadian Army. Then resuming his career in radio in Toronto, he founded the Academy of Radio Arts to train students in the fundamentals of broadcasting. His school had some 400 graduates. He was also one of the founders of the Jupiter Theatre, Inc., a repertory group with which he worked as director or actor in more than fifty productions. Occasionally he had a dramatic role in a television play, but in most of his early appearances on TV he was an announcer for commercials or a commentator for documentaries.

During his years of experience in radio, Greene had become well aware of the difficulties that announcers have in quickly figuring out the amount of time remaining to them toward the close of a program. His solution to the problem was a stopwatch that ran backward, reading clockwise from sixty to zero. Eventually the watch was produced and widely used. To demonstrate his model to an executive of NBC, Greene flew down to New York City in the spring of 1953. By chance, while at Rockefeller Center, he met Fletcher Markle, a Canadian producer who had taught at Greene's academy. Markle, who was then producing *Studio One,* engaged Greene for a performance on that top-rated dramatic program of the Columbia Broadcasting System.

In his first *Studio One* play, *Arietta,* he portrayed an ailing orchestra conductor, appearing opposite the Metropolitan Opera soprano, Jarmila Novotna. Later in 1953 he was the Thought Police official in *Studio One*'s adaptation of George Orwell's *1984*. According to Jack Gould of the New York *Times* (September 23, 1953), "Lorne Greene, as O'Brien, who breaks the will of Smith, was superb, alternately friendly, understanding, and deadly sinister." Hollywood and Broadway producers were also impressed. Greene had a choice of offers and decided upon a role in *The Prescott Proposals,* starring Katharine Cornell.

The Prescott Proposals, the Howard Lindsay-Russell Crouse melodrama about delegates to the United Nations, ran for 125 performances at the Broadhurst Theater in New York, from December 16, 1953 to April 3, 1954. Greene, cast as a suave radio journalist, won the approval of many Broadway critics, including William Hawkins, who commented in the New York *World-Telegram and Sun* (December 17, 1953), "Lorne Greene has refreshing directness as the commentator. His long and subtle love scene in Act 2 with the star is a rare example of actors holding an audience breathless by playing moods behind their words." The two plays in which he was later seen on Broadway—*Speaking of Murder* in 1956-57 and *Edwin Booth* in 1958—had less successful runs.

Already known in Canada as a Shakespearean actor, Lorne Greene portrayed the Prince of Morocco in *The Merchant of Venice* and Brutus in *Julius Caesar* in the Stratford Shakespeare Festival productions in Ontario during the summer of 1955. Brooks Atkinson voiced some disappointment in his review of the latter play in the New York *Times* (June 29, 1955): "Although Lorne Greene's Brutus is a man with a big voice and a massive presence, he is dull. His death in the last scene is not tragic. It is hardly more than the collapse of a ponderous career." It has been suggested that Greene's commanding presence onstage—he is more than a big man with an imposing voice—has tended at times to overpower its owner.

Motion pictures and television were gradually becoming more important, economically, to Greene than the theater. His first movie was *The Silver Chalice* (Warner Brothers, 1954), a lavish production in which he had the role of the Apostle Peter. Critics in general found the film more spectacular than exciting, and a New York *Times* reviewer called Greene's characterization manufactured. He gave perhaps more convincing performances as a bigshot racketeer in *Tight Spot* (Columbia, 1955), as a lecherous father in *Autumn Leaves* (Columbia, 1956), and as the prosecuting attorney in *Peyton Place* (Twentieth Century-Fox, 1957). Among the other films in which he had featured roles are *The Gift of Love* (Twentieth Century-Fox, 1958), *The Buccaneer* (Paramount, 1959), and the westerns *Hard Man* (Columbia, 1957) and *The Trap* (Paramount, 1959).

On TV, meanwhile, Greene appeared in dozens of leading dramatic programs, including *Driftwood* on the *Elgin Hour* (ABC-TV, 1955); *Yellow Jack* on *Producer's Showcase* (NBC-TV, 1955); *Othello* (CBLT-TV, 1955); *Mayerling on Producer's Showcase* (NBC-TV, 1957); and *The Unburied Dead* on *Folio* (CBS-TV, 1957). He performed also on productions of *You Are There, Omnibus, Danger, Alfred Hitchcock Presents,* and *Playhouse 90*—all CBS-TV presentations. During the mid-1950's he went to England to appear in a television series called *Sailor of Fortune,* in which he portrayed a former intelligence officer in the United States Marines. When it became apparent to him that the series was not a success, Greene quit the show. As he explained to Sally Hammond, "The scripts began getting lousy and there was no hope of their getting better." Greene has always been careful about his scripts and this was to make a difference to *Bonanza.*

The break in Greene's pattern of alternating engagements in the theater, motion pictures, and television came in 1959 through his performance in an episode of the western series *Wagon Train.* "I first spotted him on the set of *Wagon Train,*" the producer David Dortort told Lloyd Shearer (*Parade,* January 31, 1965). "He was scheduled to play the part of a character who could dominate Ward Bond. Now, Bond was not an easy man to dominate. . . . Lorne not only dominated Bond; he made him look, by contrast, a weak, indecisive man." Recognizing Greene as the authoritative figure he wanted for his projected new western, Dortort asked him to read the first script. Greene, looking for a starring role that would also be both interesting and lucrative, realized that his answer was Ben Cartwright, the father of three sons, whose separate mothers had died. The show was titled *Bonanza.*

NBC officials envisioned the show as a color spectacular that would help to sell the color television sets made by RCA. They also wanted, according to Greene's account in *Maclean's Magazine* (April 23, 1960), "a strong father-and-son relationship because they were concerned that American soldiers' defections in Korea had been traced by some psychologists to Momism, the strong identity of U.S. kids with their mothers." The father was conceived as a stern, Bible-reading, if gun-toting, patriarch. Greene gradually changed him to a character with which the audience could more easily identify. He went to Dortort, as he related to Shearer, and told him: "We've got to make him a loving father who commands respect through the force of his own personality, a good man, a strong man, a decent man." His age was also reduced from sixty-five to one nearer Greene's own.

The three Cartwright sons are Hoss, the buffoon, played by Dan Blocker; Little Joe, the charmer, played by Mike Landon; and Adam, the intellectual, formerly played by Pernell Roberts. All are guided, ordered about, and rescued from trouble by their father. Roberts became bored with his part, which he considered juvenile, and left the show in 1965. The reason given in the story for Adam's absence is that he is studying in the East; the producers felt that the vast audience would react badly to his being killed off. The episodes have tended to feature only one or two members of the family at a time and to give considerable attention to guest stars. The family lives on a cattle ranch, the Ponderosa, although little attempt is apparently made to work it.

At first the name *Bonanza* did not seem especially apt. Audiences were not immediately impressed by the new show. TV viewers, if they did not have a color set, in general preferred *Perry Mason,* then being broadcast at the same time, a program that usually brought death to competitors. There was even a doubt whether *Bonanza* would be renewed for a second season. But after it was moved to a Sunday night hour in 1961, it rapidly picked up ratings, until by 1964 it was the leader among all shows. "President Johnson," reported Jack Gould in the New York *Times* (July 21, 1965), "reputedly has enough respect for the 'Bonanza' popularity not to schedule a speech that could clash with such decisions as might be simultaneously reached at the Ponderosa." Its popularity has apparently been nearly as great in every country where it is shown.

Some TV critics have not been so enthusiastic. John Horn of the New York *Herald Tribune* (December 6, 1964) found the show to be prettied-up nonsense, consisting of "interpersonal dramas dear to the hearts of soap-opera fans." Jack Gould believes that *Bonanza* is a success because it is not really a western: "It is a family involvement show with strong narrative values and emotional situations." It is also, in his opinion, "eminently professional." Greene once said in defending the show, as John Poppy quoted him in *Look* magazine (December 1, 1964), "Look, nobody claims that *every* script we do is great. If we get eight or ten good ones out of 34 in a year, that's a lot more good theater than there would be without *Bonanza.*" In January 1966 the United States Congress and the Post Office cited *Bonanza* for maintaining consistently high standards.

Bonanza, which paid him $20,000 an episode in 1965-66, has made Lorne Greene a millionaire and has had other important effects on his life. Ever since the first year of the show he has tended to identify himself with Ben Cartwright. He is said to be a friend and guide to Blocker and Landon off the screen as well as on and to supervise their joint business enterprises. He has built a replica in Arizona of the Ponderosa, which, for complete authenticity, even has a staircase leading nowhere. As his fan mail indicates, Greene has become for millions the archetypal father. Many of his letters are from boys who tell him that they want to be like him when they become fathers or that they wish he were their father. Much of the admiration of viewers for their idol, Cartwright, is transferred to Greene himself.

Although *Bonanza,* with its thirty-four episodes a year, takes up an enormous amount of his time, Greene has made hundreds of personal appearances, mainly at rodeos. On these occasions—besides just appearing as Ben Cartwright, with or without Hoss and Little Joe—he usually does a short act. He may combine light, family-type entertainment with an occasional touch of nondenominational reverence, such as singing "Place Where I Worship." Immensely successful in these performances, at the San Francisco Cow Palace in 1965 he set new records of attendance at the Grand National Horse Show and Rodeo and made about $20,000 in doing so. But he often appears free of charge at fund-raising affairs and Boy Scout events, and in October 1964 he served without fee as master of ceremonies at the Canadian Royal Variety Performance for Queen Elizabeth II on Prince Edward Island. On one of his rare TV excursions from *Bonanza,* he introduced the *London Palladium Show* in May 1966.

Since 1962 Greene has also created a stir in recording, with such hits as "Ringo," "Destiny," and "Five Card Stud." "Ringo" is the story of a sheriff who nurses a gunman back to life only to have a gun duel with him. Most of his songs are based on traditions of the Old West. "He can talk a song", wrote Dennis Braithwaite, "with such professional skill and natural feeling as to make singing seem old-fashioned."

Lorne Greene married Rita Hands, of Toronto, in 1940. Their children are twins, Belinda Susan (now Mrs. Richard Bennett) and Charles, born in 1945. Green's first marriage ended in divorce in 1960, and in December 1961 he married Nancy Anne Deale. His home is a twelve-room house in Beverly Hills. An imposing, broad-chested man, Greene stands six feet one and a half inches tall and weighs about 200 pounds. He has a rugged, expressive face, white hair, brown eyes, and bushy black eyebrows. Unlike his TV counterpart, he has an excellent sense of humor and is always joking on the set. He is a good businessman who manages his own real estate investments. A Canadian citizen, he was Canada's Man of the Year in 1965.

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GRIFFIN, MERV(YN EDWARD, JR.)

July 6, 1925- Television personality; producer
Address: b. c/o Griffin Productions, 240 W. 44th St., New York 10036; h. 135 Central Park West, New York 10023

One of television's most relaxed and literate purveyors of small talk is Merv Griffin, who after two decades of trying to achieve a fixed image as a singer, pianist, quizmaster, panelist, and master of ceremonies, has come into his own as the host of *The Merv Griffin Show*. Based on the *Tonight* formula pioneered by Jack Paar, the videotaped show moved from late evening into prime time every weekday night in New York City, beginning on June 12, 1967. *The Merv Griffin Show* is viewed in over ninety American cities by a loyal audience even larger than that commanded by Johnny Carson. Griffin's low-pressured interviewing and genuine interest in his celebrated guests have elicited conversations with depth and substance, often ranging far beyond the tinseled empire of show business. He enjoys an unusual degree of rapport with members of his studio audience, who not only warm to his affability but admire his courage in tackling the controversial. As a television producer, Griffin has been responsible for such successful game shows as *Jeopardy* and *One In a Million*.

Mervyn Edward Griffin Jr. was born in San Mateo, a suburb of San Francisco, California on July 6, 1925, the only son of stockbroker Mervyn Edward Griffin and his wife Rita. He has a sister, Barbara Griffin Eyre. On his father's side he comes from a long line of tennis champions, and his uncle was the famous Peck Griffin, Little Bill Johnson's partner. When Merv Griffin began to show a talent for music at an early age, his aunt, Claudia Robinson, volunteered to give him piano lessons. He played with some authority at the age of four; by the time he was ten he had also mastered the pipe organ and had begun to sing in a church choir as a boy soprano. The editing of a neighborhood newspaper, which he christened *Whispering Winds*, and the singlehanded staging of home entertainments provided other outlets for his energy. According to his mother, he was always producing shows as a child.

During his childhood Griffin had hoped to become a concert pianist, but on entering his teens, he switched his allegiance from classical to popular music. He gained some experience by playing the piano at local dances. After spending several years at such institutions of higher learning as San Mateo Junior College and the University of San Francisco, he abandoned his studies for a career as an entertainer. To bridge the transition between amateur and pro, he applied for a job as staff musician at radio station KFRC in San Francisco. Learning that it was a singer the station needed and not a pianist, he decided to audition anyhow, and, after crooning two ballads, was hired to work with the Al Pierce Gang.

His subsequent billing as "America's romantic new singing star" proved a source of some embarrassment to Griffin. Because he was grossly overweight, the station decreed that he must remain unseen by his fans. If a group of loyal listeners made a pilgrimage to the broadcasting studio, hoping to catch a glimpse of Griffin, he was obliged to hide. Vocally, however, he had nothing to be ashamed of, his Perry Como-like baritone having benefited from the coaching of William Stoker, the teacher who later helped a young San Franciscan named Johnny Mathis to develop his voice.

In 1948 Griffin had the good fortune to be heard by band leader Freddy Martin. Since he liked the radio singer's style—and had an opening for a male vocalist, Martin approached Griffin and a mutually beneficial four-year association followed. It was climaxed in 1951 by their recording of a novelty tune entitled "I've Got a Lovely Bunch of Cocoanuts," which rocketed into the best-seller class, thanks largely to Griffin's rendition of the cockney-flavored lyrics. Signed by RCA Victor in 1951 to make a series of solo recordings, Griffin withdrew from the Martin troupe and embarked on a tour of the nightclub circuit as a single performer.

While Griffin was appearing in a revue with Tallulah Bankhead at the Last Frontier in Las Vegas, Nevada, film star Doris Day saw him perform and recommended him to the executives at Warner Brothers. They arranged a screen test and, when it proved promising, Griffin joined the ranks of contract players at the studio. His first assignment before the cameras consisted of a three-line "bit" in *By the Light of the Silvery Moon*, released in May of 1953, a technicolor musical vaguely based on Booth Tarkington's *Penrod* stories, with Miss Day and Gordon MacRae as the principals.

Griffin had a larger role, although still a minor one, opposite Kathryn Grayson in *So This Is Love*, which was released in August of 1953. A lavish production purporting to be a biography of the American opera diva Grace Moore, it seemed to indicate that he would have a promising future in Hollywood.

But the roles assigned Griffin during the balance of his stay at Warner Brothers grew less and less rewarding, until finally, dissatisfied and discouraged, he left.

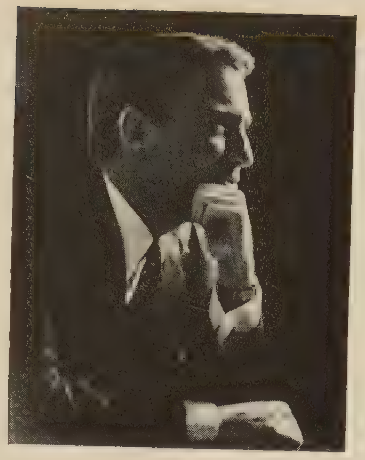
Ironically, none of Griffin's movie chores had required the use of his singing voice, so in the summer of 1954 it was with a sense of going home again that he accepted an offer to headline a fifteen-minute musical telecast twice weekly over CBS. A staple of the American viewer's television diet, the songful quarter-hours provided vehicles in the winter months for such luminaries as Dinah Shore, Perry Como, Jo Stafford, and Jane Froman, who, with the advent of warm weather, were replaced by lower-salaried stars. Sharing the spotlight with girl singer Betty Ann Grove, Griffin in July stepped into the Tuesday and Thursday evening time periods previously occupied by the Misses Stafford and Froman.

Hitting the road once more with the end of summer, Griffin sang in nightclubs across the United States. He had a brief respite from the rigors of constant travel in the spring of 1955, when he made his New York stage debut in a revival at the City Center of Burton Lane's musical *Finian's Rainbow*. Among the critics who admired his performance as Woody was John McLain of the New York *Journal-American* (May 19, 1955), who called him "an assured and prepossessing performer with a good voice."

That summer CBS-TV's *Look Up and Live* provided Griffin with a change of pace. For eight weeks he hosted the experimental Sunday morning series which adopted a new approach to religious programs, with its blend of religion and jazz. In 1956 the same network's *Morning Show* was a frequent stop for Griffin in the round of guest appearances that kept him professionally active; the radio show presided over by comedian Robert Q. Lewis was another. In 1957 Griffin shifted his base of operations from Manhattan to Miami, where he served as master of ceremonies on television's short-lived *Going Places*.

An effort that same year by the American Broadcasting Company to revitalize its evening schedule resulted in Griffin's getting a radio program of his own. Sparing no expense, ABC provided him with the backing of a twenty-five piece orchestra and an eight-voice chorus. Two months after its debut the network persuaded Griffin to expand each session from forty-five minutes to an hour and forty-five minutes. Writing in the New York *Herald Tribune* (January 10, 1958), Marie Torre found Griffin "a glib, likable, singing emcee type," and suggested that those engaged in discovering talent for television might do well to listen.

A year later Mark Goodson and Bill Todman, the producing team responsible for *What's My Line?* and other durable game shows, chose Griffin to officiate on their daytime puzzler *Play Your Hunch*. Judged "the best of the new arrivals" by the New York *Post* television critic Jo Coppola (July 1, 1958), it gained in popularity, and, in the summer of 1960, a second edition was seen in prime time on Thursday nights. By emphasizing entertainment more than mere questions and answers, the affable but adventurous Griffin rescued the program from gimmickry.


MERV GRIFFIN

Briefly in 1959, at the behest of ABC-TV, Griffin had added to his *Play Your Hunch* workload by assuming the duties of moderator on *Keep Talking*, a show once characterized by *Variety* as an "ad-lib marathon." It not only afforded a demonstration of Griffin's quickwittedness but convinced prospective employers that he could moonlight efficiently. In September 1960 the National Broadcasting Company asked him to double as host of its *Saturday Prom* series, an attempt to duplicate the success of Dick Clark's dance party program. It did not thrive.

Although *Play Your Hunch* monopolized Griffin's emceeing talents throughout 1961, his extracurricular achievements remained varied. He wrote and recorded two songs, "Eternally" with Hugo Winterhalter and his orchestra, and "Hot-Cha-Cha" with Mitch Miller and his orchestra. Among the television programs on which he appeared as a guest in late 1961 was "The Wonderful World of Toys," a colorful entry in the *DuPont Show of the Week* series.

Then, in January of 1962, Griffin entered the late-night television scene as a replacement for Jack Paar on NBC's *Tonight* show, where he scored such a resounding success that he was booked to substitute for Paar again, less than a month later. That valuable exposure, coupled with a short stand as overseer of the panel on *To Tell the Truth*, prompted a flattering reappraisal of his scope as an entertainer, and rumors circulated to the effect that, upon Paar's departure from the air in April, Griffin might become his permanent replacement.

That honor went to Johnny Carson instead, but NBC retained its interest in Griffin as the potential host of a *Tonight*-type program, and, the following July, announced that it would star him in a daytime replica, to be launched on October 1, 1962. Meanwhile the network had learned that, because of an earlier commitment to ABC, Carson would not be available to supersede Paar until the fall, and it was faced with the prospect of a six-month hiatus between *Tonight* chairmen. Griffin served as an interim host for two weeks, and it was generally agreed within the industry that he had handled the show better than anyone since Jack Paar's abdication.

Reviewing the debut of Griffin's fifty-five-minute matinée version of *Tonight*, a critic for the *National Observer* (October 8, 1962) delighted in its avoidance of "obvious lady features," and predicted that it could conceivably revolutionize "the massive cliché that is now TV before sunset." Jack Gould of the New York *Times* welcomed it because it provided "substance, glamour and fun in the afternoon," and found Griffin to be "an alert interviewer," who was "particularly adept at keeping conversation afloat." Donald Mainwaring of the *Christian Science Monitor* (December 8, 1962) wrote of Griffin: "He is not forward, he does not sneer, he patiently aids his duller guests, and seldom misses an opportunity for humor."

The Merv Griffin Show was scarcely a month old when *Variety* (November 7, 1962) reported that NBC executives were toying with the notion of injecting more "schmaltz" into it. They felt that the program, as presided over by Griffin, was too sophisticated and would emerge a loser in the all-important battle for ratings. They were proved correct in January 1963, when a Nielsen survey revealed that its rival *Password* had outdrawn it by a margin of four-to-one, with Griffin's share of the audience amounting to a mere fifteen per cent. After digesting these grim statistics, the Nielsen-worshipping network regretfully delivered its verdict: cancellation, to be effective on April 1, 1963.

But viewers—the majority of them housewives—who had enjoyed *The Merv Griffin Show* reacted violently to the news of its impending demise. Thousands of pieces of protest mail poured in, and Bob Williams of the New York *Post* (March 24, 1963) concluded that Griffin was a "spectacularly successful failure." Rejecting a bid from NBC for the exclusive right to his future services, he moved to CBS and a summer of emceeing *Talent Scouts*. He was replaced by soap operas in which doctors and lawyers figured prominently.

But Merv Griffin was bound to return someday as the star of a television talk program; it was, as he told Gerald Nachman of the New York *Post* (June 30, 1963), the only format he had ever really wanted to do. With that long-range plan in mind, he set up his own production company. Its initial effort, hosted by him, was a game show, *Word for Word*, that had its première in October 1963, and was telecast on weekday mornings over NBC. Five months later the same network purchased *Jeopardy*, a second quiz show from Griffin's organization. Thus, with astonishing speed, he rose to a prominent position in the fiercely competitive field of television packaging.

It was Group W—the Westinghouse Broadcasting Company—that bought the package closest to Griffin's heart. In February 1965 it made him host of a ninety-minute program of talk, to be co-produced by his firm, and to be syndicated to stations throughout the United States and Canada. When *The Merv Griffin Show* made its debut in the spring of 1965, John Horn of the New York *Herald Tribune* (May 11, 1965) observed that the program "sped by in a small tumult of good will." What has distinguished it from the beginning is Griffin's insistence upon exploring ideas, upon furnishing food for thought along with amusement, upon digging, as Jack Gould noted in the New York *Times* (May 7, 1967), "beneath the veneer of straight hi-jinks." Aided by Arthur Treacher, Griffin has sought out the provocative and the controversial in his role as catalytic agent for his guests. Refusing to restrict himself to the over-exposed celebrities of Broadway and Hollywood, he has ranged far afield to interview people like Pablo Casals, Nikolai T. Fedorenko, Bertrand Russell, and Jean-Paul Belmondo. On June 12, 1967 *The Merv Griffin Show* moved from its late-evening scheduling into prime time in New York City.

On May 18, 1958 Griffin married Julann Elizabeth Wright, an actress and comedienne who was once a secretary to Robert Q. Lewis, the entertainer. They have one son, Anthony Patrick, who was born on December 8, 1959. The Griffins maintain two households: a spacious apartment in New York City and a large farm called "Teetertown" with an old mill and barn near Califon, New Jersey, where Griffin rears quarter horses. Griffin has brown hair and blue eyes, is five feet ten inches tall, and weighs about 175 pounds. After interviewing him for the New York *Times* (June 11, 1967), George Gent recalled that Griffin had once been described as looking like "a hip choir boy" and added: "At 41, he still has the boy-next-door's good looks that have made his face one of the remarkable unmemorables of show business." Griffin's hobbies are horseback riding, skeet shooting, and fishing. A Roman Catholic, he was once senior vice-president of the Catholic Actors Guild, which presented him with its Actor of the Year award in 1966.

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GUNTER, RAY(MOND JONES)

Aug. 30, 1909- British government official
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In the view of Great Britain's outspoken Minister of Labour, Ray Gunter, the British trade union movement must bring its policies and practices into conformity with present-day industrial conditions or face increasing governmental intervention. Gunter, who began his career as a railroad clerk, is himself a veteran trade unionist, having served as president of the Transport Salaried Staff Association from 1956 to 1964. Long active in the British Labour party, and a leading representative of its right, or moderate wing, Gunter has served as a Labour Member of Parliament intermittently since 1945. He became a member of the party's executive committee in 1955 and served as party chairman in 1964-65. Since taking office as Minister of Labour (or "minister of manpower," as he likes to call himself) in the Cabinet of Prime Minister Harold Wilson, which came into power on October 17, 1964, Gunter has been faced with the difficult task of maintaining harmony on Great Britain's industrial scene while coping with such problems as the increasing impact of automation on the nation's productive forces.

Raymond Jones Gunter, the son of Miles and Clara Adelaide (Jones) Gunter, was born on August 30, 1909 in Llanhilleth, a coal mining village in Monmouthshire, Wales, situated in a district that was a Labour party stronghold. Among the chief influences on him in his childhood were the trade unions and the Methodist church, whose preachers, recruited from among the miners, expounded the social gospel. His father, a coal miner who was later crippled in a mining accident, once took him down into a mine pit to persuade him not to make mining his career. The poor conditions he witnessed in the mines stimulated his interest in trade unionism, and by the time he was thirteen he frequently engaged in discussions in which he championed the rights of labor.

Gunter attended schools at Abertillery and Newbridge. He quit secondary school at fifteen to take a job as a booking clerk at the Abertillery station on the Great Western Railway. At sixteen he joined what was then known as the Railway Clerks' Association, and he gradually worked his way up in its ranks, serving as a branch officer of the union from 1929 to 1940. During this time he also became increasingly active in the Labour party, which he had joined in 1925. From 1935 to 1941 he served as secretary of the divisional Labour party organization in Abertillery. During the same period he also was honorary agent to George Dagger, the Labour Member of Parliament for Abertillery, at a salary of ten pounds a year.

In 1941 Gunter joined the Royal Engineers of the British army as a sapper, or field fortification builder. During the latter part of World War II he served in Iraq at the headquarters of Movement Control, working with Palestinian troops in directing the railroad traffic that carried armaments and supplies to the Soviet Union under the Lend-Lease program. He was commissioned in 1943 and served as a staff captain from 1944 to 1945. While he was still in the Middle East, Gunter received a telegram from the Railway Clerks' Association, asking him to become the Labour party's candidate for the parliamentary seat of Southeast Essex, a new district created by wartime evacuees. Accepting the offer, he flew back to England and won the seat in the general election of July 1945, which resulted in a landslide victory for the Labour party. As a member of the House of Commons he took a special interest in affairs of the Middle East, applying the knowledge he had gained during his wartime service. When, in a reorganization of constituencies, the Southeast Essex seat was abolished by the Boundary Commission in 1950, Gunter was elected to Parliament for the constituency of Doncaster.

In the election of 1951 Gunter lost the Doncaster seat. The chief probable cause of his defeat was a local Labour party scandal (involving a member who sold party secrets to the press) in which he was not personally involved. His advocacy of the rearmament of Germany—a very unpopular position at that time—also probably contributed to his defeat. For the next eight years he again worked as a railway clerk, selling tickets at London's Paddington Station. In 1953 he became treasurer of his union, now known as the Transport Salaried Staff Association, and from 1956 to 1964 he served as its president. Meanwhile, in 1955, he tried unsuccessfully to regain the Doncaster parliamentary seat. In the same year he was named to the Labour party's national executive committee as representative of the trade unions. In 1959 he was elected Member of Parliament for Southwark, a London constituency, and from 1960 to 1965 he was chairman of the Labour party's organization committee.

RAY GUNTER

Gunter's formidable forensic skill was displayed to full advantage at the 1960 Labour party conference at Scarborough, and he emerged from the conference as a leading spokesman of the party's right wing. In November 1960 he was elected to the Labour party's Parliamentary Committee, a "shadow Cabinet" for formulating opposition strategy in the Conservative-dominated Parliament. His first position on the committee was that of shadow Minister of Fuel and Power. Blunt and outspoken, he was not beyond criticizing the party leadership, and he was reported to have said on one occasion that Labour party leader Hugh Gaitskell "had no political fingertips." In the Labour party debates on Great Britain's entry into the European Economic Community (Common Market), Gunter spoke out in favor of entry after Gaitskell had spoken against it. After Gaitskell's death in February 1963, Harold Wilson, who succeeded him as Labour party leader, reorganized the shadow Cabinet and appointed Gunter shadow Minister of Labour. Although Gunter was at first excluded from the inner circle of men around Wilson, he soon became Wilson's most trusted adviser and spokesman on trade union affairs and acquired a reputation for skillful maneuvering behind the scenes.

In the spring of 1964 Gunter drew wide attention with an article entitled "Time Is Not on Our

Side" in the magazine *Socialist Commentary.* In it he criticized the chaotic condition and archaic structure of the British labor movement and called for fundamental trade union reform, including some form of federation. He declared that unless the unions "face the facts of life" and look beyond their immediate advantage, the government would have to intervene within the next ten years and establish industrial courts to which all industrial disputes would have to be referred. "One thing is certain—the trade unions are not eternal," Gunter wrote. "They will exist just as long as they are relevant to the times in which they seek to exist. The trade unions in enlightened mood could in this period be the salvation of our industry."

On October 17, 1964, following national elections in which the Labour party defeated the Conservatives by a narrow majority, Ray Gunter took office as Minister of Labour in the new Labour government headed by Harold Wilson. At the time of his appointment, he was also created a Privy Councillor. Almost immediately upon taking over the Labour Ministry, which he described as a "bed of nails," Gunter was confronted by the challenge of a threatened unofficial strike of dock workers, announced by militant elements of the Transport and General Workers Union. In a statement issued on October 19, 1964, Gunter denounced the strike threat as "a negation of the whole principle of collective bargaining" that "can only lead to anarchy" and warned that the government would intervene if the threat were carried out. According to Peter Jenkins of the *Guardian* (October 20, 1964), this was "the first time for at least thirteen years that a Government . . . , on its own initiative, anticipated an unofficial strike with a public warning to the men." A few days later Gunter appointed a four-man committee, headed by Lord Devlin, to examine the conditions of labor on the nation's docks. The committee was instructed to make an immediate investigation of the question of wages, which had been the main issue of the threatened strike, and to begin a long-range inquiry into the problems of job security and general working conditions.

In late October 1964 Gunter held his first official meetings with the British Employers' Confederation and the Trades Union Congress, the top-level organizations representing the two sides of British industry, to outline government policies. Speaking to trade union representatives, he declared, among other things, the government's intention to implement the Industrial Training Act, which had been adopted by the Conservative government to retrain workers displaced by automation. While noting that the Labour party had originally criticized the measure as not going far enough, he asserted that with proper administration it could be made to work effectively. At the annual Labour party conference, meeting at Brighton in December 1964, Gunter was elected party chairman.

In speeches delivered in January 1965 Gunter criticized management for being excessively tradition-bound and called on labor to give "an honest day's work" as a "duty to the nation," pointing out that there would be "no manna from heaven," and that social benefits are earned only by increased productivity. In the following month, addressing the House of Commons, he called for a more efficient utilization of the nation's manpower skills. In May 1965 Gunter, speaking in his capacity as party chairman, criticized the public debate then raging within the party on the issue of steel nationalization and called for party unity. Addressing a management group later that month, Gunter called attention to inequalities in wage scales and warned against unbalanced and undue increases in incomes. He called on management to stabilize costs through greater efficiency and suggested a government policy for regulation of prices and incomes.

In June 1965 an unofficial strike by some 250 porters against British European Airways left thousands of holiday travelers stranded in London. Gunter, who was among those inconvenienced, condemned the strike as "sheer viciousness" and warned trade unions that they must accept social and technological change or "wither away." Later that month Gunter announced the establishment of six new government training centers and three industrial training boards under the provisions of the Industrial Training Act. He also announced levies to be made on industry to finance training grants, and he declared the government's intention to establish thirty training boards, covering all industries, within the next three years. Reiterating his earlier appeals to unions and management, he declared that increased efficiency and modernization were needed to improve Great Britain's adverse balance of payments, to increase the real incomes of all citizens, to achieve necessary social reforms, and to provide adequate aid to underdeveloped nations. In August 1965 the Devlin committee issued its report, recommending regular employment at adequate wages and improved working conditions for Great Britain's 65,000 dock workers. Gunter immediately met with employers and union representatives in an effort to implement the recommendations.

In September 1965 Gunter, as party chairman, presided over the Labour party's sixty-fourth annual conference at Blackpool and served as moderator in debates on such issues as immigration policies, wage and price regulation, and the American role in the Vietnamese war. In his address to the conference Gunter noted that the Labour government, despite its successes, was in a precarious position because of its narrow parliamentary majority, and he called for "the maximum of loyalty and effort" on the part of its members. Correspondent Alan Harvey of the Toronto *Globe and Mail* (September 28, 1965) noted at the time of the conference that Gunter, "a . . . blunt-spoken man in the tradition of the late Ernest Bevin, is gradually assuming much the same sort of anchor man role that the former Foreign Secretary filled so capably in a notoriously volatile party."

A few days after the conference Gunter established a new principle in industrial relations when, after meeting with labor and management representatives in the troubled automobile industry, he announced a plan to appoint a special investigator with legal powers to examine disputes within the industry. On May 16, 1966 British merchant seamen, in a dispute over wages and hours, called their first strike in fifty-five years, despite efforts by Gunter to avert it. Although the government proclaimed a state of emergency and established a special court of inquiry, the strike, which idled some 26,500 of Great Britain's 62,500 seamen, lasted forty-five days. In late June 1966 Gunter, advised by his doctor that he needed rest, took a leave of absence and went on vacation to Sweden.

In July 1966, during Gunter's absence, Prime Minister Wilson instituted an austerity program that included provisions for a voluntary wage and price stabilization. The trade unions, for their part, were asked to forego demands for pay increases and reduced working hours for six months. Although the program was approved by the Trades Union Congress, it met with considerable resistance from some unions and employers. On August 10, 1966 the House of Commons enacted a law empowering the government to enforce its wage and price policies wherever necessary. Gunter, who returned to his "bed of nails" on August 22, 1966, defended Wilson's austerity program. He said that the wage freeze should continue on a voluntary basis, and that the mandatory provisions should be applied only where the voluntary system failed.

The austerity program resulted in job layoffs in some industries and shorter working hours in others. Gunter, backed by four other Cabinet ministers, issued a statement on this problem in September 1966. He said that the dismissal of redundant workers in some industries was a necessary step in moving such workers into other industries, where they are needed. While conceding that in some instances "work sharing," or keeping some surplus workers on shorter working hours, as demanded by some unions, might be used as a temporary expedient, he stated that the main emphasis should be on retraining and redeployment. Only thus, he said, could the nation make the most efficient use of its manpower potential and maintain a healthy balance of exports in relation to imports. Addressing a Labour party meeting, Gunter declared that the government's "massive, and maybe cruel, exercise to save the country . . . must continue until we are again strong." By the end of 1966 Gunter was able to report that the Labour Ministry's program for the expansion of facilities for the retraining of surplus workers in new skills was well under way.

On August 4, 1934 Ray Gunter married Elsie Elkins, a schoolteacher from his hometown. They have a son, David. Ray Gunter is described as a man of "robust common sense," who is stockily built, "ham-handed," and "bluff and genial in manner," and, according to one observer, he "speaks in a mock-apocalyptic accent." His occasional criticisms of labor have led some critics to call him a "captive of the Tory press." When he was younger he served as a lay Methodist preacher, and his platform rhetoric and style suggest the evangelist. For recreation, he likes to watch television, to read history and the detective novels of Georges Simenon, and to go on walks with his wife.

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Who's Who, 1967-68

HANEY, FRED (GIRARD)

Apr. 25, 1898- Baseball executive; former baseball player
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During his nearly fifty years in organized baseball, Fred Haney, the general manager of the California Angels, has been active in virtually every phase of the game as a player, broadcaster, field manager, and executive. He began his baseball career as an infielder with the Portland, Oregon team in 1918 and was a player for seventeen years, both in the minor and major leagues, winning two Most Valuable Player awards—in 1928, while playing with Indianapolis, and in 1934, as a member of the Hollywood team. Between 1935 and 1959 Haney served as a field manager with the St. Louis Browns, the Pittsburgh Pirates, the Milwaukee Braves, and several minor league clubs. For leading the Braves to their 1957 World Series victory he earned a Manager of the Year award. Since becoming general manager of the Angels—then known as the Los Angeles Angels—in December 1960, he has concentrated his efforts upon building this new American League team into a possible contender for the league championship. In recognition of his achievements he was named Executive of the Year in 1962.

Fred Girard Haney was born in Albuquerque, New Mexico on April 25, 1898 to Dr. William John Haney, a physician, and Frances (Voorhees) Haney. He had three brothers: Carl (who is no longer living), Ralph, and William. At an early age, Fred Haney moved with his family to Los Angeles, where he played sandlot baseball and attended public schools. He graduated from Polytechnic High School there in 1917. Haney began his professional baseball career in 1918 as a second baseman with the Portland, Oregon team in the Northwest League, but, as he has recalled, "the league 'blew up' July 4th," and he decided to join the United States Navy. He was with the submarine service for a time and played with a Navy baseball team in San Pedro, California.

After his return to civilian life in 1919 Haney resumed his baseball career as an infielder with the minor leagues. He returned briefly to Portland and then played with Los Angeles in 1919-20 and with the Omaha, Nebraska team in 1920-21. He entered the major leagues in the following season, as third baseman with the Detroit Tigers, with whom he remained until 1925, and he then moved to the Boston Red Sox for the 1926 and 1927 seasons. Reminiscing about that period in an interview for the New York *Times* (July 15, 1956), Haney recalled that after he had hit his first major league home run in a game against the New York Yankees he told the Yankee home run champion, Babe Ruth: "Better look out, you big gorilla. I'm on your trail."

In 1927-28 Haney played first with the Chicago Cubs in the National League and then with the Indianapolis team of the American Association, where he was rated Most Valuable Player for 1928. After a brief period in 1929 with the St. Louis

FRED HANEY

Cardinals he returned to the Pacific Coast League, playing with the Los Angeles team from 1929 to 1932 and with the Hollywood team in 1933-34. In 1934, his last season as a player, he again received a Most Valuable Player award. His seventeen-year baseball-playing career included seven seasons with the major leagues, during which he took part in 622 games. He compiled a major league fielding average of .953—an excellent record for an infielder. His batting average was .275, and in two seasons it exceeded .300. His major league record also included 226 runs batted in, 313 runs scored, and eight home runs.

Haney began his career as a manager in 1935, with the Toledo (Ohio) team in the American Association. During his four seasons with Toledo, the team finished seventh, eighth, second, and fifth, respectively, among the eight teams that comprised the league. From 1939 to 1941 he managed the St. Louis Browns in the American League. The Browns finished in eighth and sixth place during his first two years as manager and tied for sixth during his third year. In 1942 he returned to Toledo, which won the pennant that year but lost the Little World Series to Columbus in four games. In 1943 Haney returned to the West Coast, where he served as radio broadcaster for the Los Angeles and Hollywood teams from 1943 to 1945, and for Hollywood exclusively from 1946 to 1948. In the following year he became manager of the Hollywood team, and during his four years in that position the team, under his guidance, won pennant victories in 1949 and 1952, and finished in second and third place, respectively, in 1950 and 1951.

In 1953 Haney took over as field manager for the Pittsburgh Pirates, who were then occupying last place in the National League. Although the move meant a financial sacrifice for Haney, he reluctantly agreed to take the job out of friendship for Branch Rickey, then the Pirates' general manager, for whom he had the highest regard. He failed, however, in his effort to get the Pirates out of the cellar. In 1953, 1954, and 1955 they lost 104, 101, and ninety-four games, respectively, and finished last in all three seasons. Haney was dismissed from his position with the Pirates on September 25, 1955. Recalling his experiences with the Pittsburgh team, he wrote in *Look* (July 8, 1958): "The competition in signing young ball players of potential had already become stiffer than in the earlier days. . . . As it developed with the Pirates, we were parading what was really a tryout school in major-league uniforms. . . . I could understand why Rickey let me go after the 1955 season. Managers of last-place teams don't hold their jobs, unless they also own the team. But I was disillusioned over the way he let me go. All I got was a formal note, saying my contract would not be renewed."

But Haney's dismissal from his post with the Pirates turned out to be a blessing in disguise. At the beginning of the 1956 season he became coach with the Milwaukee Braves under manager Charlie Grimm, and when Grimm resigned on June 16, 1956, Haney was named to succeed him. The Braves, who were in fifth place at the time, proceeded to win eleven games in a row. By the end of the season they had tied the Dodgers for the lead, and although they lost the pennant in the playoffs, the season represented a comeback for both Haney and the Braves.

In September 1957 Haney guided the Milwaukee Braves to their first pennant. "This is the thrill of a lifetime," he said after the eleven-inning game against the St. Louis Cardinals that clinched the victory. "They came from behind and whipped the club they had to beat. They won despite injuries all season. A great club, a great club." The Braves went on to defeat the New York Yankees in a seven-game World Series, with Lew Burdette pitching three of the four winning games. "At the final out of the final game Milwaukee went mad," a reporter for the New York *Times* (October 11, 1957) wrote after the World Series victory. "Solid citizens poured out of shops and office buildings and danced in the streets. The Mayor declared a holiday for municipal employees. Confetti fluttered down. Impromptu parades formed. Some 12,000 Milwaukeeans converged on the airport to welcome the Braves home."

For his efforts Haney was rewarded with the Associated Press's annual National League Manager of the Year award, scoring ninety votes against eighty-four received by Fred Hutchinson of the Cardinals out of a possible 180 cast by members of the Baseball Writers' Association of America. "Because I live in California," Haney told Arthur Daley of the New York *Times* (May 8, 1958), "I had to attend testimonial dinners each winter to fellows like Casey Stengel, Leo Durocher, and Charley Dressen while long-winded speakers told how wonderful they were for winning pennants or world championships. . . . Last winter I got even. Those three buzzards were forced to attend testimonial dinners for *me*." In 1958 the Braves, under Haney's leadership, again won the National League pennant but lost the World Series to the Yankees, after winning three of the first four games.

In the summer of 1959 Haney indicated that he might quit at the end of the year to spend more time with his family. "I had been out to see my mother . . ." he said, as quoted in the New York *Herald*

Tribune (June 16, 1959), "and she's ninety-two years old. I wondered to myself whether I'd ever see her again." At the end of the 1959 season, after the Braves had tied for first place with the Dodgers but lost the pennant in the playoffs, he resigned, turning down an offer for a new contract. He was succeeded in the following season by Chuck Dressen. For the 1960 season, Haney replaced Leo Durocher as telecaster of NBC's Game of the Week.

On December 8, 1960 Haney was named general manager of the Los Angeles Angels—one of the two new teams established under the American League's expansion plan—by the team's president, Robert Reynolds, and its board chairman, the former cowboy star Gene Autry. "If anyone can put together a team out of major league culls in three months, Fred's the man," one observer commented. Haney estimated that an outlay of some $5,000,000 would be needed to get the new team under way.

In the 1961 season the Angels, under general manager Haney and field manager Bill Rigney, finished in eighth place among the ten teams comprising the American League, and won seventy games—a respectable record for an expansion team. Since they were confined to the relatively small Wrigley Field, they only drew about 600,000 spectators that season. For the following season they contracted with the Los Angeles Dodgers for use of the much larger Dodger Stadium, and attendance for 1962 rose to 1,144,000. Largely as a result of Haney's maneuvers, including the trading of a number of players, the Angels finished the 1962 season in third place. In recognition of his role in building the team, Haney was chosen Executive of the Year for 1962 by the *Sporting News.*

During the 1963, 1964, and 1965 seasons, the Angels finished in ninth, fifth, and seventh place, respectively, and attendance again declined. At the start of the 1966 season, the Angels—now known as the California Angels—moved to a new $24,000,000 stadium in Anaheim, a prosperous community of some 150,000 inhabitants, about twenty-five miles southeast of Los Angeles. At the new Anaheim Stadium attendance for the 1966 season was estimated at 1,500,000. The Angels finished in sixth place in 1966 and in fifth place in 1967. In building the Angels into a formidable team, Haney, who also serves as the team's executive vice-president, acquired such rising young stars as Jim Fregosi, Bob Rodgers, Dean Chance, Fred Newman, Marcelino Lopez, Bobby Knoop, Paul Schaal, Ed Kirkpatrick, and Rick Reichardt. During their first six seasons the Angels placed as many as fifteen players on American League All-Star teams.

On June 1, 1920 Fred Haney married Florence Krohn. They have a daughter, Patricia Lorraine (Mrs. Charles Franklin), and several grandchildren. Described by Arthur Daley in the New York *Times* as "a bright-eyed, cheerful little guy" and "a wise and knowledgeable baseball man," Haney is five feet six inches tall, weighs 165 pounds, and has graying light-brown hair. Roscoe McGowen in the New York *Times* (August 25, 1957) called him "a fun-loving fellow with a keen sense of humor, a ready smile and twinkling blue eyes," but added that "on occasion a steely glint replaces the twinkle . . . and a hard note of authority comes into his normally soft voice." For recreation, Haney likes to go hunting and to teach baseball techniques to his grandsons. He belongs to Silver Trowel #415 of the Free and Accepted Masons, Al Malaikah Temple of the Shrine, Allied Post #302 of the American Legion, and Phi Kappa Psi fraternity. He is a Republican and a Protestant.

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Who's Who in America, 1966-67

HANFMANN, GEORGE M(AXIM) A(NOSSOV)

Nov. 20, 1911- Archaeologist; classical scholar; university professor; museum administrator
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According to Dr. George M. A. Hanfmann, professor of fine arts at Harvard University, a thorough study of the art of past civilizations is essential for a genuine understanding of their history. Hanfmann, who has brought to his profession an imaginative curiosity and an abundance of energy, also serves as curator of classical art at the Fogg Art Museum. As field director, since 1958, of the Harvard-Cornell archaeological expedition to Sardis, Turkey, he has been supervising excavations that have yielded a wealth of information about the various stages of the 3,000-year history of that ancient city in Asia Minor.

George Maxim Anossov Hanfmann, who is said to be of Lithuanian background, was born in St. Petersburg, Russia on November 20, 1911. He obtained his academic training in Germany, entering the University of Jena in 1930, and later studying at the University of Munich. The University of Berlin conferred the degree of doctor of classical philology on him in 1934. After completing his German education he came to the United States as a Vogeler Fellow at Johns Hopkins University, where he obtained his Ph.D. degree in 1935. He then went to Harvard University as a junior prize Fellow, becoming an instructor in 1938 and an assistant professor of fine arts in 1941. He became a naturalized citizen of the United States in 1940.

Hanfmann interrupted his academic career in 1943 to serve with the Office of War Information in New York and London. He returned to Harvard in 1945 and was appointed associate professor of fine arts there in 1949 and professor in 1956. In 1947-48 he was a staff member of an archaeological expedition conducting excavations at Tarsus, Turkey. In the summer of 1953, having obtained grants from the Harvard Foundation for Advanced Study and Research and the American Philosophical Society, he undertook field work in Greece, Turkey, and Cyprus. As a Fellow of the Bollingen Foundation in

GEORGE M. A. HANFMANN

1956-57 and of the American Council of Learned Societies in 1963-64, Hanfmann has spent his sabbatical leaves in research in Italy and Greece. Concurrently with his teaching and research, Hanfmann has served since 1946 as curator of classical arts at the Fogg Art Museum of Harvard University, where he has organized some notable exhibitions, including "Ancient Art in American Private Collections" (1954-55); "The David M. Robinson Bequest" (1961); and "The Beauty of Ancient Art" (1964-65), in which he displayed the Norbert Schimmel Collection.

Much of Hanfmann's research and published work of the 1930's and early 1940's dealt with Etruscan art and with an investigation into the elusive identity of the Etruscans—whose ancient civilization on the Italian peninsula preceded that of the Romans. His German doctoral dissertation, *Altetruskische plastik: Die menschliche Gestalt in der Rundplastik bis zum Ausgang der orientalisierenden Kunst,* was published in Würzburg in 1936. Reviewing it in the *American Journal of Archaeology* (January 1939), Edith H. Dohan noted that Hanfmann "is sensitive to small differences of style and keen in identifying the influences that produced them," and concluded that "no serious student of Etruscan archaeology can afford to dispense with this book." At a symposium called "Who Were the Etruscans?" held at the Metropolitan Museum of Art in December 1942, Hanfmann observed, as quoted in the *American Journal of Archaeology* (January 1943): "The tenor of Etruscan life, the modes of Etruscan religion, society, and political organization, the character of their language, the analysis of the greatest expressions of their art are of greater value than the examination of the material remains on a formal or typological basis." Hanfmann wrote a booklet, *The Etruscans and Their Art,* which was published by the Providence (Rhode Island) Museum Press in 1940; and furnished the text for a book of photographic plates, *Etruskische Plastik,* published in Stuttgart by H. E. Günther in 1956.

The study of Roman art has also taken up much of Hanfmann's professional time. His two-volume *The Season Sarcophagus in Dumbarton Oaks* (Harvard Univ. Press, 1951), is a monumental study of an elaborate Roman casket, examining its motifs and its possible significance. His monograph *Observations on Roman Portraiture* was published in Brussels by the Revue d'Études Latines in 1953. In his book *Roman Art: A Modern Survey of the Art of Imperial Rome* (New York Graphic Society, 1964) Hanfmann again points out that any art reflects the life and ideals of the civilization from which it arises. Reviewing it in *Apollo* (April 1965), Reynold Higgins referred to Hanfmann as "a Romanist who is more than capable of doing justice to his subject. This he accomplishes less by abstract theorizing than by conducting the reader on a tour of some *musée imaginaire,* with suitable comments at each stopping place."

Although Hanfmann continues to teach at Harvard and to serve as curator at the Fogg Museum, he has spent much of his time since 1958 with the Harvard-Cornell archaeological expedition to the site of the ancient city of Sardis in Asia Minor. The enterprise is sponsored by Cornell University, the Fogg Art Museum, the American Schools of Oriental Research, the Bollingen Foundation of New York City, and the Corning Museum of Glass. In recent years the Turkish government has supported the restoration of certain structures on the site. The Sardis expedition is supervised by Hanfmann, who serves as field director, and Professor A. Henry Detweiler of Cornell, who is associate director. The aims of the joint Harvard-Cornell operation, according to Hanfmann, are to "study the development of Sardis as an urban center from prehistoric times through the Islamic period," and to "provide a training ground for archaeologists and architects."

The Sardis site is about sixty-five miles inland from the Turkish seaport of Izmir. Once the capital of the ancient kingdom of Lydia—whose last ruler, in the sixth century, B.C., was King Croesus—the city of Sardis was a leading cultural and commercial center of the Mediterranean and Near Eastern world. The ancient city was ruled in turn by the Persians, the Greeks, and the Romans, and it was an early seat of Christianity. Sardis continued to flourish under the Byzantine Empire. In the centuries that followed its destruction by the Mongol conqueror Tamerlane in 1402 it existed only as a small Turkish village surrounded by vast ruins of Roman and Byzantine times. From 1910 to 1914, and again in 1922, a team of archaeologists directed by Howard Crosby Butler of Princeton University explored the Sardis region. They uncovered more than 1,000 Lydian graves, and some of the jewelry that they found there is now in the Metropolitan Museum of Art in New York City. Hanfmann's predecessor at Harvard, George Henry Chase, had been a member of the first Sardis expedition.

In the summer of 1958 Hanfmann and his coworkers began to dig among the Roman remains at Sardis. They unearthed, among other things, a palatial building that had been the home of a Christian family in the fourth century and was eventually destroyed by fire, possibly as a result of the persecution of Christians by the Emperor Julian the Apostate. Commenting on the discovery, Hanfmann observed, as quoted in the New York *Times* (September 3, 1958): "In the charred remains of this rich Christian residence we have tangible proof of a violent outbreak of the pagans against one of the oldest Christian communities in Asia Minor."

Late in the summer of 1958, a few days before their scheduled departure, the Harvard-Cornell investigators discovered under the Roman ruins the actual site of the ancient Lydian city of Sardis. Returning to the site in 1959, the archaeologists found that a landslide, the result of winter floods, had revealed unexpected treasures that carried the scholars farther back into the 3,000-year span of the city's history. Notable among the discoveries was a Roman mausoleum that had earlier served as a Hellenistic burial chamber. Digging deeper, the archaeologists discovered additonal remains of the Lydian phase of the city's history. From the evidence, Hanfmann concluded that as the Lydian capital, Sardis had been even larger than it was during Greek and Roman times.

Each year the Harvard-Cornell excavations have yielded important discoveries that have continued to expand the available knowledge of ancient Sardis. In 1960 the expedition found evidences that the Lydian city of Sardis had been burned by conquerors about 1200 B.C., and again in the sixth century, B.C., thus confirming written historical accounts. Hellenic fortifications built on the site of Sardis by successors of Alexander the Great were also uncovered at that time. By studying changes in style of Greek pottery fragments found on that expedition, Hanfmann and his associates were, furthermore, able to gain new insight into the transition from the Bronze Age to the Iron Age in western Asia Minor.

The 1961 excavations at Sardis yielded remnants of gold artifacts predating the reign of Croesus; a Roman bath with a heating system and elaborate mosaic decorations; and a marble-paved shopping avenue, dating to about 400 A.D. During the summer of 1962 the Sardis expedition uncovered a great synagogue—one of the largest of the ancient world—at the Sardis site, casting new light on the strength of the Jewish community in the area during Roman and early Byzantine times. Probably built in the first half of the third century, A.D., the synagogue is believed to have been the architectural forerunner of some of the early Christian churches built by the Emperor Constantine in the fourth century. It was apparently destroyed by Persian invaders about 615 A.D. Many extraordinary examples of Archaic, Classical, and Hellenistic architecture, sculpture, and other artifacts have been found in the synagogue, whose builders made an economical use of earlier materials that they found in the area.

The sixth summer of excavations at the Sardis site, in 1963, yielded a monument to the Lydian mother-goddess Cybele that had been mentioned by the Greek historian Herodotus. In the following year, the archaeologists uncovered the tomb of King Gyges, who ruled Lydia in the seventh century, B.C. The remains of an ancient bazaar, dating to about the same period, were found by the expedition in the summer of 1965. Further light was shed on the history of Sardis in 1966, when excavators found on the site remnants of buildings and Greek pottery decorated in the Mycenean and Protogeometric styles. The discovery confirmed the account of Herodotus that wandering Greek veterans of the Trojan War, called "sons of Heracles," seized control of the city of Sardis in the twelfth century, B.C.

Other important finds at the Sardis site include the royal Lydian cemetery of Bin Tepe; a Middle Byzantine church of the twelfth or thirteenth century; and a Roman gymnasium with an elaborate marble court that is being restored in co-operation with the Turkish government. The earliest building discovered at Sardis is a circular hut made of wattle and daub, which is said to date to the late Bronze Age. The richness and variety of the Sardis site is indicated by the discovery there of inscriptions in six languages, one of them thus far unidentified. Hanfmann and Detweiler report that tons of local and imported pottery and jewelry have been found at the site, and that the outlines of not merely one, but of several, cities are slowly emerging as a result of the researches of the Harvard-Cornell team. During the summer of 1967 the team discovered, near the Sardis site, Bronze Age burial urns dating from 2500 to 2200 B.C., thus pushing back the date of known civilization in the Sardis area a thousand years.

The most important results of the Harvard-Cornell excavations have been summarized by Hanfmann in such journals as *Archaeology* and *Horizon*, and detailed annual reports of the expedition appear in the *Bulletin of the American Schools of Oriental Research*. In collaboration with Miriam S. Balmuth, Hanfmann has compiled *A Preliminary Bibliography of Sardis*, privately published in 1960. He is the author of *Sardis und Lydien*, published in Wiesbaden, West Germany, in 1960, and *A Short Guide to Excavations at Sardis*, privately published in 1962.

Hanfmann has written more than 200 articles and reviews, covering a wide range of subject matter. His works include the booklet *Ancient Coins*, published by the Fogg Art Museum in 1956. His essay "Iron Age Pottery of Tarsus," based on his findings in the 1947-48 expedition, is included in the third volume of *Excavations at Gözlü Kule; Tarsus* (Princeton Univ. Press, 1963), edited by Hetty Goldman. His book *Classical Sculpture* was published by the New York Graphic Society in 1967. He is an associate editor of the *American Journal of Archaeology*, and he serves on the editorial board of *Art Bulletin*.

Dr. George M. A. Hanfmann is married and has two children. His wife, Mrs. Ilse Hanfmann, is a member of the Harvard-Cornell archaeological expedition. Since 1947 Hanfmann has served as a visitor with the classical department of the Museum of Fine Arts in Boston. He is an associate trustee of the American Schools of Oriental Research; a trustee of the American Friends of Greece; an associate of East House at Radcliffe College; a foreign member of the Academy of Arts and Sciences of Mainz, West Germany; a correspondent of the Academie des Inscriptions, Institut de France; and a fellow of the American Academy of Arts and Sciences and of the Royal Society of Antiquaries in London. He serves on the managing committee of the American School of Classical Studies at Athens; the board of directors of the American Research Institute in Turkey; and the advisory committee on Anatolian research at New York University. Hanfmann is a member of the American Research Center in Egypt; Instituto di Studi Etruschi in Florence; American Academy in Rome; Society for Promotion of Hellenic Studies; Society for Promotion of Roman Studies; German Archaeological Institute; Archaeological Institute of America; College Art Association; Turkish-American Association; and Phi Beta Kappa.

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Who's Who in America, 1966-67

HARRIS, ROSEMARY

Sept. 19, 1930- British actress
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In less than twenty years on the English and American stage Rosemary Harris, who once described herself as "a chameleon on a tartan," has mastered more than 130 roles. Yet her career is less remarkable for quantity of performance than for quality, and some of her admirers feel that in beauty, emotional range, and versatility of style she is a probable successor to Katharine Cornell or Lynn Fontanne. Stardom, however, has never been the chief goal of Rosemary Harris, who developed as an actress in the English repertory tradition and is a charter member of the Association of Producing Artists, an American repertory company of which her former husband, Ellis Rabb, is the founder and artistic director. Among her roles that have dazzled critics and audiences are those of Yelena in *Uncle Vanya* for England's Chichester Festival and National Theatre companies; Eleanor of Aquitaine in Broadway's *The Lion in Winter;* and Lady Teazle in *The School for Scandal* for APA.

Even though she has lived less than half her life in England, Rosemary Ann Harris is often described as typically English, in appearance, manner, and certain personal and professional traits. She was born in Ashby, Suffolk, England on September 19, 1930, the younger daughter of Stafford Berkley and Maud Frances (Campion) Harris. When she was about three months old her father took his family to India, where he was stationed as a group captain in the Royal Air Force. Rosemary and her sister, Pamela, grew up there, attending several schools and in summer vacationing "blissfully" in Kashmir.

The Harrises returned to England during World War II, and Rosemary lived for a time with her grandmother near Sennen Cove in Cornwall. In 1946 she made her first amateur appearance on the stage as Mrs. Otherly in John Drinkwater's *Abraham Lincoln* at the Westwing School in Penzance. She intended to become a nurse, but after a year of training she turned to acting because she lacked funds to continue in nursing school. Joining the Phoenix Players of the Bogner Regis Repertory in April 1949, she made her professional debut at the Roof Garden Theatre in *Winter Sunshine* and played more than thirty roles in weekly stock with that company over the next nine months. Then for a year she appeared in some forty roles with the Falcon Players Company in Bedford. During 1951 she performed with Winwood Productions in Margate and Eastbourne and with the Penzance Repertory Company.

When Rosemary Harris enrolled in the Royal Academy of Dramatic Art in London in 1951, she therefore enjoyed the solid advantage of more than two years' experience in provincial repertory. She won the academy's Bancroft Gold Medal and a contract with H. M. Tennant that introduced her to the West End in walk-ons and understudy assignments. One day a young actor asked her to read with him while he auditioned for a role in an American play, and as a result Moss Hart chose her for the part of Mabel, a girl raised in a British colony, in his drama *The Climate of Eden.* Her first appearance on the theatrical main stem took place not in London but in New York, at the Martin Beck Theatre on November 6, 1952.

The Climate of Eden closed after only two weeks, but her performance in it won for Miss Harris the *Theatre World* Award as "one of the most promising actresses of the year." Her visit to New York also qualified her, the producers apparently felt, to play the Girl, an American, in a London presentation of *The Seven Year Itch,* which opened at the Aldwych on May 14, 1953. Not so well suited to her role as Marilyn Monroe was in the same part on the screen, she drew rather unfavorable personal notices, but the play ran for about a year.

Miss Harris made the first of her rare appearances in motion pictures as Mrs. Fitzherbert in MGM's British-produced *Beau Brummell,* which was released in 1954. About two years later she played Lilly in *The Shiralee,* an Ealing production. On the stage, meanwhile, she toured during 1954 in England, Scotland, Ireland, and France as Lucasta Angel in T. S. Eliot's *The Confidential Clerk.* Returning to repertory in late 1954 with the Bristol Old Vic Company, she portrayed Elizabeth Proctor in *The Crucible,* Isabel in *The Enchanted,* and several of Shakespeare's heroines, including Beatrice in *Much Ado About Nothing.*

With the London Old Vic Company, which she joined in September 1955, Rosemary Harris also performed in a number of Shakespearean plays. In early 1956 as Desdemona in *Othello* she was strangled on alternate nights by Richard Burton and John Neville. The company's modern-dress production of *Troilus and Cressida,* in which she played Cressida, brought her back to New York in December 1956 for a run at the Winter Garden. Then after a tour with the play, she decided to stay in the United States. "There are no good parts for women in the English theater nowadays," she pointed out at the time. "I don't want to spend the rest of my life playing Shakespeare."

Broadway audiences next saw Rosemary Harris in a role that required her to use a German accent—that of Hilde, the unsuspecting hired companion to a sinister paralytic in the psychological melodrama *Interlock.* Although the play closed after only four performances at the ANTA Theatre in early February 1958, Miss Harris' acting won warm praise from the critics, including the New York *Times's* Brooks Atkinson, who commented on her "intelligence, taste, and general glow." Another chance to prove her versatility came in early December 1958, when *The Disenchanted* began a 189-performance run at New York's Coronet Theatre. Co-starring with Jason Robards Jr., she played Jere Halliday, a character based in part on Zelda Fitzgerald, the erratic wife of F. Scott Fitzgerald.

In her search for variety and contrast Miss Harris found more frequent and perhaps more rewarding opportunities in television and in repertory than on Broadway. English TV watchers had seen her on the BBC as Tansy in *Cradle of Willow* in 1951 and as Desdemona in *Othello* in 1955. In the United States during 1957 she appeared in *The Prince and the Pauper,* as Lady Edith, on CBS-TV's *Dupont Show of the Month*; in *Twelfth Night,* as Viola, on NBC-TV's *Hallmark Hall of Fame*; and in two productions of CBS-TV's *Alfred Hitchcock Presents.* Among the several distinguished programs in which she starred in 1958 was *Wuthering Heights* for the *Dupont Show of the Month.* Called in by David Susskind in an eleventh-hour casting change, she so thoroughly mastered the lengthy and challenging role of Cathy, over a single weekend, that she earned a nomination for an Emmy award.

Repertory, though a far less stimulating force in the theater in the United States than in England, also offered the change of role that Miss Harris feels is necessary to artistic development. In the summer of 1959 with the Group 20 Players, a repertory company at Wellesley, Massachusetts, she played Ann Whitefield in *Man and Superman* and the title role in *Peter Pan,* among other parts. At Wellesley she met Ellis Rabb, an actor and director who was staging some of the Group 20 productions. They were married on December 4, 1959, and a month later, with the encouragement of his bride, Rabb formed his own repertory company, the Association of Producing Artists.

As APA's leading lady, who sometimes takes a lesser role in a play, Rosemary Harris has from the beginning been a mainstay of that much-praised group of talented performers, although she was at the end of 1967 on a leave of absence from the company. A few months after it was founded, she portrayed Gabrielle in *Anatole,* its first production, in Bermuda on May 12, 1960, and has since appeared in more than thirty of its presentations. The association's tours during its first few years also took her to Princeton, New Jersey; Boston; New Hope, Pennsylvania; East Hampton on Long Island; Milwaukee; and Ann Arbor, Michigan. During March and April of 1962 at the Folksbiene Playhouse in New York she enchanted Off-Broadway audiences as Lady Teazle in *The School for Scandal,* Nina in *The Seagull,* and the lisping Virginia in George M. Cohan's comedy *The Tavern*—performances that earned her the *Village Voice* Off-Broadway (Obie) Award.

At the invitation of Sir Laurence Olivier, who had directed her in a short-lived Broadway production of *The Tumbler* in February 1960, Rosemary Harris visited England in 1962 to play in two Elizabethan revivals, John Ford's *The Broken Heart* and Beaumont and Fletcher's *The Chances,* for the inaugural season of the Chichester Festival Theatre. There she also portrayed Yelena in Chekhov's *Uncle Vanya,* as a member of a notable cast that included Sir Michael Redgrave, Joan Plowright, and Olivier himself. The Chichester *Uncle Vanya,* which Elaine Dundy called "probably the most perfect Chekhovian production ever done in English" (New York *Herald Tribune,* April 10, 1966), was taped for television and was seen in the United States in February 1967 on National Educational Television. When Sir Laurence became head of the National Theatre Company later in 1963, he restaged *Uncle Vanya* for the first London season. Extending her leave from APA, Miss Harris remained in the cast of *Uncle Vanya* and in other National Theatre productions played Ophelia in *Hamlet,* beginning in October 1963, and Woman One in Samuel Beckett's *Play,* beginning in April 1964.

ROSEMARY HARRIS

The nomadic APA, though regarded by many critics as the finest repertory group in the country, has suffered many financial reverses—relieved in part by guest, or in-residence, status at the University of Michigan during several autumns. When Rosemary Harris rejoined APA after more than a year in England, the company had become affiliated with the New York Phoenix organization and had found a modest home at the Phoenix on East 74th Street. Here Miss Harris enhanced the APA's 1964-65 season with her sensitive depictions of Violet in *Man and Superman,* in which for some performances she played Ann; Natasha in *War and Peace;* and Judith in Giraudoux' *Judith.*

To accommodate a larger audience and to compete directly in the Broadway market, APA-Phoenix moved to the Lyceum Theatre on the West Side in 1965 after closing a fifth fall season in Michigan. Its first presentation at the Lyceum, a revival of Kaufman and Hart's *You Can't Take It with You,* was acclaimed a hit—thanks in considerable measure to Rosemary Harris' re-creation of Alice, "in an endearing performance as the sweet lovelorn secretary," as John Hallowell described it in *Life* (May 6, 1966).

As she has often explained in press interviews, repertory is Rosemary Harris' favorite form of theater because she prefers diversity in roles to a long run in a single role. She feels that her work in repertory has been a practical investment in her future, a way of developing her acting technique. As if to demonstrate to Broadway that her years in repertory had not been wasted, in March 1966 in the commercial theater she scored one of the most impressive triumphs of her career, as Eleanor of Aquitaine in *The Lion in Winter,* in which she co-starred with Robert Preston. She had turned down other Broadway offers, but could not resist the brilliant rhetoric of James Goldman's semihistorical drama.

In the part of the multifaceted Queen Eleanor, which she found to be a "greater challenge than any Shakespearean role" she had ever played, Miss Harris drew rave notices from delighted critics. Stanley Kauffmann, a longtime admirer, described her in the New York *Times* (March 4, 1966) as "the marvel of the evening" and applauded her "dazzling acting resources." He expressed a certain reservation, however, in a comment that he has seen "her virtuosity less apparent." Walter Kerr had no reservations whatever. "She is giving one of the ten or twelve best performances you are likely to run across in a lifetime," he wrote in the New York *Herald Tribune* (March 20, 1966). "As the queen in *Lion,*" John Hallowell remarked in his *Life* article, ". . . she is ready to climb up on the throne as the first lady of the theater." For her performance in *The Lion,* Miss Harris won a Tony award as the year's best dramatic actress. The play itself fared less well: its run at the Ambassador Theater began on March 3, 1966 and ended about a month later.

After the closing of *The Lion* its star accompanied other APA players in a West Coast stand and then during the 1966-67 season in New York repeated her earlier successes in *The School for Scandal* and *War and Peace.* She was also free for some work in television, on which from time to time over the years she had continued to appear, both in the United States and Canada. Her roles had included that of a plain Brooklyn schoolteacher with pacifist convictions in *Mary S. McDowell,* seen in November 1964 on NBC-TV's *Profiles in Courage.* When she played Elvira in December 1966 in NBC-TV's *Hallmark Hall of Fame* presentation of Noel Coward's *Blithe Spirit,* several TV critics, including the New York *Times*'s Jack Gould, singled her out for special commendation.

"I believe it's bad form to talk about one's art. I just like to pin mine to a wall and watch it bleed," Rosemary Harris remarked some years ago, with what one interviewer called her "English quality of modesty." A writer for *Time* (December 9, 1966) has pointed out, "Part of her secret lies in the fact that she commands a physical plasticity beyond the magic of makeup men. . . . Her voice is all champagne in the comedies, darkens to cognac in the heavier roles. She is a body actress, ruling the stage with grace and power and actually seeming to lean into her lines." Another part of Rosemary Harris' secret is her thorough preparation that enables her to give refinement and distinction to every role she plays, large or small.

Rosemary Harris and Ellis Rabb were divorced in the spring of 1967. On October 21, 1967 she married John Ehle, a North Carolina author. There have been reports that Miss Harris has divorced herself from APA as well as from Rabb, but her former husband maintains that she is only on a leave of absence from the company. Rosemary Harris has retained her British citizenship. Acting consumes so much of her life that she finds little time for her hobby of cooking or other recreations. She insists to interviewers that she knows little about "the real me" and says that is why she is an actress. Reluctant to talk about herself, she eagerly discusses the characters she has portrayed, and she shuns being photographed out of costume.

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The office of director of the United States Central Intelligence Agency (CIA) is, in the words of *Time* (February 24, 1967), "one of the most delicate and crucial posts in official Washington." The first professional intelligence official to occupy the position is Richard M. Helms, who succeeded Vice-Admiral William F. Raborn as CIA director on June 30, 1966. Helms, who began his career as a journalist, obtained his start in intelligence work during World War II with the Office of Strategic Services and has served with the CIA since its inception in 1947, working his way up through its ranks. In 1962 he became head of its plans division, in charge of undercover activities, and from 1965 until his appointment as director he served as deputy director of the CIA.

The Central Intelligence Agency was created on September 18, 1947 under the National Security Act for the purpose of co-ordinating the intelligence activities of various government departments in the interest of national security. The CIA is directly responsible to the National Security Council, headed by the President of the United States, and one of its duties is to submit daily intelligence reports to the President. Its headquarters at Langley, Virginia serves as the center of a worldwide intelligence network with an estimated 15,000 employees representing virtually every skill or profession. The CIA maintains listening posts throughout the world, and its activities include the operation of broadcasting facilities, airlines, space satellites, publishing houses, philanthropic foundations, and training bases for insurgent or counterinsurgent forces. Because of what some observers consider to be its excessive power and influence, and because, as a "silent service" it must of necessity carry out most of its functions under cover, the CIA has sometimes seemed like an alien institution within the democratic framework of American society. Since taking office as director of the CIA, Helms has to some degree reassured its critics in Congress and elsewhere that its functions would remain within prescribed limits. Max Frankel, writing in the New York *Times* (June 26, 1966) described Helms as "a man of broad range and sound judgment, discretion without aloofness, and dedication without fanaticism."

Richard McGarrah Helms was born on March 30, 1913 in St. David's, Pennsylvania, the oldest of four children of Herman Helms. His paternal grandparents had been German Lutheran immigrants. One of his brothers, Gates Helms, is an executive of a New York printing firm; another brother, Rowland Helms, is a grain merchant in Geneva, Switzerland; his sister is the wife of Dr. Clinton Van Hawn of Cooperstown, New York. Helms, who grew up in an upper middle-class atmosphere, spent his early years in South Orange, New Jersey. He attended the Carteret School in neighboring Orange. Helms's father, an engineer and a sales executive with the Aluminum Company of America, managed to retire relatively early in life and took the family to Europe to live while Richard Helms was in his teens. For the last two years of his secondary education, Helms attended a German gymnasium at Freiburg im Breisgau and a private school at Rolle, Switzerland. During his stay in Europe he became fluent in German and French. On his return to the United States he entered Williams College, where he attained a number of honors, including membership in Phi Beta Kappa and the senior honor society. He served as president of his class and as editor of the student newspaper and the senior yearbook, and when he graduated in 1935, his classmates voted him most likely to succeed.

Determined to make journalism his career, Helms went to London at his own expense in 1935 and became a European correspondent for the United Press. During his European assignment he covered the 1936 Olympics in Berlin and interviewed a number of celebrities, including the ice-skating star Sonja Henie. In 1937 he was able to obtain an interview with Adolf Hitler. Returning to the United States later that year, he took an office job with the Indianapolis *Times,* and by 1939 he had become its national advertising director. Former associates, as quoted by Helen Dudar in the New York *Post* (February 25, 1967), remember Helms during this period as "friendly, smooth, extremely well-mannered and very serious about his work," and as "obviously on his way onward and upward."

In 1942 Helms was commissioned as a lieutenant in the United States Navy. In 1943 he was transferred to the Office of Strategic Services, the wartime espionage agency, headed by Major General William Donovan. His first assignments were desk jobs in New York City and Washington, D.C. Later Helms was sent to Great Britain and the European theater, and at the end of the war he was assigned to Berlin, where he worked under the direction of Allen W. Dulles. After his discharge in 1946 in the rank of lieutenant commander, Helms remained in intelligence work, becoming a staff member of the Strategic Services Unit of the United States Department of War and of the Central Intelligence Group, which was established under the National Intelligence Authority in January 1946.

RICHARD M. HELMS

When in 1947 the wartime intelligence forces of the United States merged to form the Central Intelligence Agency, Helms, who was one of the architects of the new organization, became one of its key staff members. Although little is known of his activities during his early years with the CIA, he reportedly worked from the beginning with its covert operations, or "plans," division, concerned with espionage and other undercover activities, and helped to recruit, train, and assign some of its most important agents. In 1952 Helms was appointed deputy to the chief of the plans division. He was reportedly slated for promotion to the post of chief of the division in 1958, but Allen W. Dulles, then the CIA director, appointed Richard M. Bissell Jr.

Helms's work with the plans division is said to have included supervision of espionage agents in the Soviet Union and of United States operations in the Congo. He may have been involved in the planning of reconnaissance flights of U-2 planes, which met with considerable success until Francis Gary Powers was shot down over Soviet territory in 1960. On occasion Helms testified in public on the findings of the CIA. In June 1960, for example, he reported on evidence of ideological skepticism among Soviet youth, and a year later he submitted a report to the Senate Judiciary Committee, citing thirty-two forged documents uncovered by the CIA. Said to have been prepared by Soviet Communist party authorities to discredit the United States and sow discord among its allies, the documents ranged from purported United States plans for world domination to reports of alleged atrocities against American Negroes.

On February 17, 1962 the CIA's new director, John A. McCone, announced the resignation of Bissell, who had been in charge of the ill-fated Bay of Pigs invasion by Cuban refugees in the preceding spring. As his successor in the post of deputy director for plans, McCone chose Helms, who not only had not been involved in the Cuban venture, but, according to an official in the Kennedy administration, had actually opposed it. A reporter for *Newsweek* (March 5, 1962) wrote at the time: "With the Helms appointment, CIA morale jumped from the doldrums into which it had plunged after the failure of the Cuban invasion. . . . McCone, the CIA's career intelligence men reflected, had tapped one of their number for a top administrative job."

As head of the plans division—the third-highest position in the CIA—Helms had primary responsibility for espionage, information gathering, and special undercover operations, and his counsel was also sought by officials of the intelligence evaluation division. His responsibilities reportedly included supervision of the CIA's political propaganda section, which secretly subsidized various private groups and individuals in such areas as education, labor, and the sciences. In October 1964 Helms testified before the Warren Commission, then engaged in investigating the assassination of President John F. Kennedy.

When John A. McCone resigned as director of the CIA in April 1965 he was said to have favored Helms as his successor, but President Lyndon B. Johnson chose Vice-Admiral William F. Raborn to head the agency, apparently with the understanding that Helms would eventually succeed him. Meanwhile Helms became deputy director of the CIA, replacing Lieutenant General Marshall S. Carter on April 28, 1965. Although Raborn instituted reforms in the management and organization of the CIA, he appeared to have had little experience in intelligence operations or foreign affairs, and he relied on Helms for most of the professional work. During Raborn's regime the CIA's relations with Congress and the departments of government deteriorated. and the agency came increasingly under fire by the press and by congressional critics. Furthermore, some CIA officials seemed to resent Raborn as an inexperienced outsider, and morale within the agency appeared to be on the decline. The CIA became the subject of further controversy when the West Coast magazine *Ramparts* revealed in its April 1966 issue that Michigan State University had acted as a cover for CIA agents during a government-financed project to train South Vietnamese policemen from 1955 to 1959.

On June 18, 1966 President Johnson announced the resignation of Raborn as director of the CIA and designated Helms as his successor. According to one high government official, as quoted in *U.S. News & World Report* (July 4, 1966), "The President wanted someone really accepted by the professionals in State, Defense and by important Senators." Relatively unknown outside government circles, Helms was described at the time by an associate as a "tough, dedicated" civil servant who "knows operations inside out," and whose creed is "Never another Pearl Harbor." The appointment of Helms was generally well accepted. An editorial in the New York *Times* (June 20, 1966) called him "the best available man" for the job, and the Washington *Post* (June 21, 1966) praised him as "a professional to his fingertips, sensitive as well as competent." Max Frankel reported in the New York *Times* (June 26, 1966) that with Helms as director, the CIA staff hoped "to regain direct access to the high councils of government, to reassure its vociferous critics. . . , [and] to rekindle its own *esprit.*"

On June 23, 1966 Helms appeared before the Senate Armed Services Committee to answer questions relating to his confirmation as CIA director. In a generally friendly atmosphere, Helms denied that the CIA played any role in formulating foreign policy. He assured the Senators that the agency "takes no action without the appropriate approval of the appropriate officials of the U.S. government and they are not in the CIA," and that "there is never any effort to influence the President's decision one way or the other." He pointed out that the CIA is closely supervised by the National Security Council, that its budget is meticulously examined by the budget bureau, and that its overseas missions operate under the authority of the ambassadors in the countries involved. After the questioning, Helms's appointment was confirmed by the committee, and Helms was sworn in as CIA director on June 30, 1966. In addition to his $30,000-a-year post as CIA director, he also serves as chairman of the United States Intelligence Board, a top-level group consisting of representatives of the nine intelligence-gathering agencies of the government, which meets at least once weekly and furnishes the President with national intelligence estimates.

At the time of Helms's appointment as CIA director, the Senate Foreign Relations Committee, headed by Senator J. William Fulbright of Arkansas, had been demanding that the CIA "watchdog" subcommittee, which was composed of seven ranking members of the Armed Services and Appropriations committees, be supplemented by three Foreign Relations Committee members. A resolution to that effect was rejected by the Senate on July 14, 1966 by a vote of 61 to 28. Four days later, an editorial entitled "Brickbats for Fulbright" appeared in the St. Louis *Globe-Democrat*, referring to Fulbright as the "crafty Arkansan" and expressing satisfaction over the Senate defeat of efforts to subject the CIA to the "claws of the militant doves on Fulbright's committee." On July 27, 1966 the *Globe-Democrat* published a letter signed by Richard M. Helms, praising the editorial and commending the newspaper for its policy of "printing the news impartially."

The letter set off a storm on the Senate floor. Majority Leader Mike Mansfield called it "a very serious matter," and Democratic Senator Eugene J. McCarthy of Minnesota, charging CIA meddling in domestic politics, declared that Helms "owes an apology . . . to every member of the . . . Senate." Immediately after the controversy broke, Helms called Fulbright, apologizing for the letter and admitting that he had made a mistake. At a two-hour meeting with the Foreign Relations Committee on July 29, 1966 Helms explained that the letter had been drafted by an assistant and that he had inadvertently signed it without giving it his full attention. At the session, Helms also volunteered information that Raborn had previously refused to divulge to the committee—that the student exchange program had not been used as a cover for CIA activities. He further assured the Senators that no CIA agents had been planted within the Peace Corps. Helms's candor gratified the members of the committee, and Fulbright praised him for his "forthright, honest statement."

On January 9, 1967 Helms met with the Senate CIA "watchdog" subcommittee—to which three members of the Foreign Relations Committee had been invited—and reported on the intelligence aspects of current foreign affairs, including the Vietnam conflict, unrest in Communist China, and the explosive situation in Rhodesia. A few days later he briefed the Joint Congressional Committee on Atomic Energy on the nuclear capacity of Communist China, revealing that China was emphasizing large-scale production of armaments, especially medium-range missiles capable of delivering nuclear warheads.

The CIA again became embroiled in controversy in February 1967, when *Ramparts* magazine disclosed that the CIA since 1952 had been secretly subsidizing the National Student Association—the largest student organization in the United States—to the amount of some $3,000,000 through ostensibly private foundations. Further press reports revealed that other organizations, ranging from labor unions to church groups, had also been secretly subsidized by the CIA. The revelation aroused cries of "Big Brotherism," and some Congressmen criticized the CIA for its alleged infringement on the independence and integrity of educational institutions. Others defended the CIA's actions, maintaining that American students were thus enabled to challenge their counterparts in Communist countries without surrendering their own freedom.

Helms emerged relatively unscathed from the controversy. Even Senator Mansfield, who demanded an immediate investigation of the CIA's activities in relation to student groups, conceded that Helms was "the best administrator the agency has ever had," and the veteran journalist Walter Lippman, one of the severest critics of CIA tactics, called him "an admirable director." On February 15, 1967 President Johnson appointed a three-man committee headed by Undersecretary of State Nicholas deB. Katzenbach and including Helms and Health, Education and Welfare Secretary John W. Gardner to formulate guidelines for government agencies in their relations with the international activities of private educational groups. On the basis of its recommendations, President Johnson on March 29, 1967 directed the CIA to end secret financing of private groups and ordered a study to find means by which such groups might be supported openly.

On March 20, 1967 Helms was one of a group of government and military leaders who accompanied President Johnson to Guam, where they conferred with members of the South Vietnamese government. After hostilities broke out between Israel and its Arab neighbors in June 1967, Helms was appointed by President Johnson to a seven-member committee headed by McGeorge Bundy, to study the Middle Eastern crisis with a view to a peaceful solution.

In 1939 Richard M. Helms married Julia Bretzman Shields of Indianapolis, the daughter of a well-known photographer. They were separated in June 1967. Their son, Dennis, is a graduate of the University of Virginia law school. Mrs. Helms, who is a sculptor, has two children, a son and a daughter, from her previous marriage. Helms is a tall, lean, and clean-cut man, who has been described as even-tempered, relaxed, and efficient, with a sense of humor, a capacity for making quick decisions, and a tendency to steer clear of publicity and politics. He reads a great deal and keeps himself fit by playing tennis. One longtime acquaintance, who was quoted by Helen Dudar in the New York *Post* article, described Helms as "assuredly the most liberal person ever to head any intelligence agency." In 1965 Helms received an award from the National Civil Service League for "significant contributions to excellence in government."

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HIGHET, MRS. GILBERT See MacInnes, Helen (Clark)

HINES, EARL (KENNETH)

Dec. 28, 1905- Pianist; conductor; songwriter
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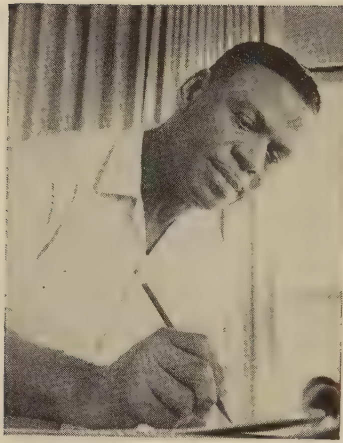
One of the immortals of American popular music, Earl ("Fatha") Hines is credited with having brought the piano into the mainstream of jazz. His "trumpet style" of piano playing has influenced, directly or indirectly, virtually every jazz pianist since the late 1920's. A professional musician at fifteen, and an early associate of Louis Armstrong, Hines scaled the heights of popularity in the 1930's, when he led his own big band at Chicago's Grand Terrace Ballroom. In recent years Hines has again become highly popular, especially among the younger generation of jazz fans, through his recordings and his personal appearance tours, highlighted by his 1966 tour of the Soviet Union. In 1965 the international board of critics of *Down Beat* magazine elected him to its Hall of Fame, and in 1966 he was ranked as the number one jazz pianist by that publication's international jazz critics poll.

One of three children in a musically talented family, Earl Kenneth Hines was born in Duquesne, Pennsylvania, an industrial suburb of Pittsburgh, on December 28, 1905. His father, a foreman on the local coal docks, who had started as a laborer on a hoisting machine, played the cornet and was leader of the Eureka Brass Band, which played at dances



EARL HINES

and picnics. His mother, a housewife, played the organ and gave him his first piano lessons. His sister, Nancy, became an organist and a teacher, and his brother, Boots, became a pianist. Earl Hines's relatives also included an aunt who sang in light opera and an uncle who was adept at all the brass instruments. Recalling his childhood, Hines told the jazz critic Whitney Balliet, as quoted in a profile in the *New Yorker* (January 2, 1965): "I don't think there was anyone else in the world who brought up their children better than my mother and dad."

As a boy, Earl Hines wanted to become a professional baseball player, but his parents insisted that his musical training take precedence over his athletic activities. "I had tried to learn the trumpet first, but I had no system, and my father could not teach me," Hines has recalled, as quoted by Ralph J. Gleason in *Jam Session; An Anthology of Jazz* (Putnam, 1958). "I didn't know those systems of breath control they have now, so I blew wrong and it used to hurt behind the ears." At the age of nine, he began to take piano lessons from a teacher named Emma D. Young and made such rapid progress that Miss Young soon discovered that she had no more to teach him. His next teacher was a German named Von Holz, a disciplinarian who taught him classical techniques and introduced him to the Czerny exercise books that formed the basis of his technique.

While attending Schenley High School in Pittsburgh, Hines lived in the home of his aunt Nellie Phillips. He majored in music, took part in school concerts, and played on the school baseball, football, and basketball teams. To help meet expenses, he shined shoes and learned the barbering trade. In his free time he observed orchestras whenever he had the chance, memorizing all the music he could, and studying the techniques of conducting. He had originally planned to become a concert pianist, but when relatives took him to the Liederhouse, a Pittsburgh nightclub that featured jazz, he was so fascinated by the rhythm that he decided that this was the kind of music he wanted to play.

By the time he was fifteen Hines had formed his own trio with a drummer and violinist and was playing at school affairs and church socials, and at nightclubs and small concert halls. "They gave me ten dollars and a box of handkerchiefs for a concert, and they said 'He's great,' " Hines has recalled, as quoted by Barry Ulanov in *A History of Jazz in America* (Viking Press, 1955). "I had to learn sixty or seventy pages of music for each concert and work like a dog. . . . It didn't look like a hell of a career. . . ." Unable to concentrate on his studies because of the late hours of his work schedule, Hines left school at sixteen on the advice of his teachers. He obtained his first full-time job in 1922—for fifteen dollars a week and two meals a day—at the Liederhouse with the male singer Lois B. Deppe, who led one of the first big bands in the Pittsburgh area and the first Negro band to perform on the new medium of radio. In the following year Hines made his first recording as accompanist to Deppe. His early playing reflected the styles of pianists Jim Fellman and Johnny Watters and of the trumpeters Gus Aiken and Joe Smith. He obtained his rhythmic training from a banjoist named Verchet, who had also performed at the Liederhouse.

In 1924 Hines led his own band at the Grape Arbor club in Pittsburgh; and then, following Lois Deppe to Chicago, he appeared at the Elite No. 2 club. An important influence on him at the time was Teddy Weatherford, then regarded as Chicago's foremost jazz pianist. The following year Hines joined Carroll Dickerson's orchestra at the Entertainer's Club in Chicago, and after completing a forty-two week tour of the Pantages circuit with Dickerson he performed with Sammy Stewart's band at the Sunset Café. In 1927 he joined Louis Armstrong and drummer Zutty Singleton in organizing Armstrong's Savoy Ballroom Five in Chicago, and he became the band's featured pianist. Commenting on Armstrong's influence, Hines has recalled: "I wanted to play the trumpet like him and he wanted to play piano like me and we used to steal from each other."

During that period Hines perfected his "trumpet style" of piano playing—a departure from the ragtime that had previously dominated jazz piano. Whitney Balliett wrote of Hines's style in the *New Yorker* profile: "No one had ever played the piano like that. . . . He fashioned complex, irregular single-note patterns in the right hand, octave chords with brief tremolos that suggested a vibrato, stark single notes, and advanced harmonic chords. His left hand, ignoring the stride pianists' catapult action, cushioned his right hand. . . . Hines and Louis Armstrong became the first jazz soloists to sustain the tension that is the secret of improvisation. Each of Hines' solos . . . had a unity that was heightened by his pioneering use of dynamics." Hines's early recordings with Armstrong, some of which have become classic, include "West End Blues"; "No, Papa, No"; "Skip the Gutter"; "Tight Like This"; "Weather Bird"; and "Save It, Pretty Mama." In early 1928 Hines joined Jimmie Noone's band at Chicago's Apex Club, and among his recordings with Noone are "Sweet Sue"; "Four or Five Times"; "Forevermore"; and "Every Evening." His recorded piano solos of that year include "Just Too Soon"; "Stowaway"; "57 Varieties"; "I Ain't Got Nobody"; and his own compositions, "A Monday Date" and "Caution Blues" (also known as "Blues in Thirds").

On his twenty-third birthday, December 28, 1928, Hines opened with his own big band at Chicago's Grand Terrace Ballroom, "the granddaddy of all South Side clubs," where he soon gained nationwide popularity through his nightly coast-to-coast radio broadcasts. Partly owned by the mobster Al Capone, the club featured elaborate shows with chorus girls and special acts. For two or three months each year the band went on the road, and during the early 1930's it became the first big Negro band to tour the South extensively. "I couldn't afford to hire stars for the band, so I had to *make* my stars," Hines has explained. His early band included the instrumentalists Jimmy Mundy, Trummy Young, Budd Johnson, Omer Simeon, and Darnell Howard, and vocalists Walter Fuller, Herb Jeffries, Ida James, and Arthur Lee Simpkins. Later he recruited such future jazz stars as Billy Eckstine, Sarah Vaughan, Dizzy Gillespie, Charlie Parker, Benny Green, Benny Harris, Wardell Gray, and Shadow Wilson.

Recalling his relationship with his musicians, Hines told Whitney Balliett in the *New Yorker* interview: "I used to stay a little apart from the band, so there wouldn't be too much familiarity. But I had to be an understanding guy, a psychologist. . . . I had to know each man's ability. I'd be serious with one, joke with another, maybe take another out for a game of pool. Once in a while I'd give a little dinner for the band. But I was strict about one thing. The band had to be on time, particularly on the road." The nickname "Fatha" was bestowed upon him during his early years at the Grand Terrace by a radio announcer who, after Hines had given him a fatherly lecture about excessive drinking, opened a broadcast with the announcement: "Here comes Father Hines, through the deep forest with his children." ("Deep Forest" was the title of Hines's radio theme song.) Among the most popular recordings of Hines and his band during the years at the Grand Terrace were "G.T. Stomp"; "Indiana"; "Grand Terrace Shuffle"; "Father Steps In"; "Piano Man"; "No. 19"; "Harlem Laments"; "Maple Leaf Rag"; "Rhythm Sunday"; "Pianology"; "You Can Depend on Me"; and his best-known composition, "Rosetta." His own favorites are his recordings of "Second Balcony Jump"; "I Got It Bad"; and "The Earl."

Convinced that he was not earning as much as he should, Hines bought his way out of the Grand Terrace ballroom in 1940 and went on his own with his band. In the early 1940's the band was known as a cradle of "bebop," a new jazz style then in development. Among Hines's hit recordings of the 1940's were "Boogie-Woogie on the St. Louis Blues"; "Tantalizing a Cuban"; "Jelly Jelly"; and "Stormy Monday Blues." In 1944 he won the *Esquire* magazine Silver Award. For a time, during the mid-1940's, Hines switched from jazz to sweet music. In 1946 he suffered an injury in an automobile accident that nearly cost him his eyesight and forced him to restrict his activities. Since a decline in the popularity of the big bands in the late 1940's led to fewer and fewer bookings, in 1948 Hines decided to dissolve his band, which by that time numbered twenty-four members.

Although Hines felt some misgivings about becoming a sideman again after years of leading his own band, he accepted an offer to join Louis Armstrong's All-Stars, which at that time included Jack Teagarden and Sid Catlett. In 1948 and 1949 he toured Europe with Armstrong, taking part in the 1948 jazz festival at Nice on the French Riviera, and making a number of recordings in Paris, including "Chicago"; "Honeysuckle Rose"; "Snappy Rhythm"; and "Singing for My French Brother." In 1951 Hines parted company with Armstrong, and during the next few years he worked with small bands, mainly on the West Coast.

In September 1955 Hines took over the band at San Francisco's Hangover Club, which Ralph J. Gleason once referred to as a West Coast cell of determined antimodernists." The band, which eventually included Muggsy Spanier, Darnell Howard, Jimmy Archy, Pops Foster, and Earl Watkins, specialized in Dixieland. Since that style had not been Hines's forte, he had to learn a number of Dixieland tunes and techniques. During his years at the Hangover Club, in the late 1950's and early 1960's, Hines made annual tours of the United States and Canada with a big band. Along with Jack Teagarden, in 1957 he played to enthusiastic audiences in England and on the European continent, and in 1959 he took part in the Monterey (California) Jazz Festival. He also presented a popular weekly radio program for the United States Treasury Department, featuring his own piano playing in addition to recordings and discussions of jazz. In 1963 Hines opened his own club in Oakland, but the venture only lasted a few months.

With his rediscovery by the Eastern jazz establishment in the early 1960's, Hines emerged from the comparative obscurity of his years on the West Coast. His new popularity reached a peak in March 1964, when he gave a series of concerts at New York's Little Theater. That year he also appeared at the famed Birdland club. In 1965, after giving a series of performances at the Village Vanguard in New York City and making a pilot film for a television series with Coleman Hawkins, Hines again went on a concert tour of Europe. He was featured in the 1965 and 1966 Jazz in the Garden series, sponsored by the Museum of Modern Art.

Under the cultural exchange program of the United States Department of State, in the summer of 1966 Hines took a six-man combo on a six-week tour of the Soviet Union. Although Soviet cultural officials, over State Department objections, arbitrarily cancelled the group's scheduled appearances in Moscow, Leningrad, and Alma Ata, Hines and his combo played to enthusiastic audiences in such metropolitan centers as Kiev and Krasnodar, and at Black Sea vacation resorts. "When we started playing, man, they forgot all about Vietnam," Hines told an interviewer after the tour. "Jazz is happiness. It's the language that makes everybody smile. I know the Russians don't have much to smile about, but after they heard us they were smiling." Indifferent to politics, Hines feels that "heads of governments have feuds, but people are just people," and he advocates more tours by jazz groups as a means of easing Cold War tensions.

Over the years, Hines has inspired such jazz notables as Art Tatum, Teddy Wilson, Mary Lou Williams, Nat "King" Cole, Joe Sullivan, and Jess Stacy, and his influence can be heard in the playing of such younger pianists as Erroll Garner, Oscar Peterson, Lennie Tristano, and Bud Powell. Endowed with a photographic memory for chords, Hines can play all varieties of jazz, from Dixieland to Progressive, and he believes in giving his audiences what they want. Hines also sings, in what John S. Wilson of the New York *Times* (October 29, 1964) once described as "a casual, offhand way."

Hines has recorded for Capitol, Columbia, RCA Victor, Focus, Fantasy, Decca, Contact, Impulse, Epic, Atlantic, and other labels. His long-playing albums of recent years include *Oh, Father!; Earl Hines Trio; Fatha Plays Fats; Solos; Grand Terrace Band; The Real Earl Hines; Solo Piano; Up to Date; Earl's Pearls; Earl's Back Room; A Monday Date; Spontaneous Explorations; Once Upon a Time;* and *Stride Right.*

Hines has recently become the resident pianist at a new, multimillion-dollar shopping and dining center, the Cannery, on Fisherman's Wharf in San Francisco. He has signed a contract with the owner, Leonard V. Martin, stipulating that he will remain there permanently at a salary of $10,000 to $20,000 per year. When not engaged at the Cannery, he is free to perform elsewhere. The contract contains an unusual clause guaranteeing Hines his salary even if he should become unable to play. Martin has explained that in recognition of Hines's gift to the jazz world he wants to provide him with the lifetime security denied to many jazz musicians.

Earl ("Fatha") Hines lives with his wife, Janie, and his two daughters—Janear and Tosca—in an eleven-room home in a previously all-white neighborhood of Oakland, California. Appearing far younger than he is (he admits to dyeing his graying hair), he keeps himself fit with daily physical workouts. He still has a passion for baseball, and he is also fond of bowling, tennis, and handball. He is a cigar-smoker and a moderate drinker. Describing one of his recent concert appearances, Whitney Balliett wrote in the *New Yorker* profile: "Hines' face, which has the nobility often imparted by a wide mouth, a strong nose, and high cheekbones, was hypnotic. His steady smile kept turning to the glassy grimace presaging tears. His eyes . . . were bright and pained. . . ." According to Patrick Scott of the *Toronto Globe and Mail* (September 26, 1964), "Hines . . . attributes his remarkable preservation, both physically and musically, to the fact that . . . he has never stood still and never looked back."

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HIRT, AL(OIS MAXWELL)

Nov. 7, 1922- Musician
Address: b. c/o Gerard W. Purcell Assocs., Ltd., 210 E. 53 St., New York 10022; h. 7540 Canal Blvd., New Orleans, La. 70124

Hailed by *Life* magazine (June 30, 1961) as a "trumpeting behemoth," Al Hirt, with his tremendous range and power, lightning technique, and distinctive swing sound, has captured the central spot on the Dixieland jazz stage. Basically a family man, Hirt spent years as an obscure working musician, until he was "discovered" in New Orleans at the age of thirty-eight. His rise was phenomenal. A series of nightclub dates, concerts, and TV appearances planted Hirt firmly upon the national scene and in the upper income bracket. Hirt's success seems to be based in part on what *Life* has called his "razzle-dazzle mugging," but, although his showmanship and commercialism are often criticized by musical purists, nobody has disputed his mastery of the trumpet. Maintaining that he is an interpreter rather than a jazz improviser, Hirt has said: "The only thing I wanted to do is entertain people and make 'em a little happy."

Alois Maxwell Hirt was born on November 7, 1922 to Alois and Linda (Guepet) Hirt in New Orleans, Louisiana. His father, a policeman, purchased a pawn-shop trumpet for his six-year-old son, who practised diligently and eventually played in the junior police band. Reportedly the mouthpiece of the instrument stuck and Hirt's father, while closing a door on it to fix it, bent the mouthpiece so that it leaked slightly. Hirt continued to play it, however, thus developing the extra wind power that later gained him a reputation as one of the century's most forceful horn blowers. By the time he finished high school in New Orleans, Hirt had received a sound training in traditional technique and classical repertoire from Michael Cupero and Professor Castiglola. Although he took some courses at Loyola University in New Orleans, Hirt's intensive music education began under Dr. Frank Simon at the Cincinnati Conservatory of Music (now part of the University of Cincinnati), which he entered on scholarship in 1940. Hirt played first trumpet in the conservatory's symphony and was the solo cornetist with the Symphonic Band. Although he was essentially a classical instrumentalist during those years, playing occasionally with the Cincinnati and New Orleans symphonies, Hirt dabbled in popular and jazz styles as a student. Accounts differ, but according to a *Time* (June 9, 1961) reporter, he taught himself popular music by listening to the records of Harry James and Roy Eldridge, and Hirt began to play jazz for a living in his second year at college, according to *Coronet* (July 1965).

Hirt left the Cincinnati Conservatory in 1942 and entered the United States Army in October. He spent much of his military service playing in the 82d Army Air Force Band, and after serving some time overseas, he was discharged in 1946. Married and already the father of two children, Hirt felt that playing in a symphony orchestra was a precarious source of income, so he began touring with some of the big name bands of the day, such as Tommy and Jimmy Dorsey, Tony Pastor, Ray McKinley, and others. In 1949 he won the *Philip Morris Talent Contest,* appeared on Horace Heidt's radio program, and then toured the United States and Europe with Heidt's orchestra. Weary of traveling and lonely for his family, Hirt settled in New Orleans, where he held a number of jobs: staff trumpeter with WWL, a CBS radio affiliate; trumpeter in the pit band of the St. Charles Theater; and entertainer in local nightclubs. In his interview with Hirt in the New York *Times* (July 4, 1965) John S. Wilson pointed out that Hirt had had so little experience with real Dixieland music when he first began to play with New Orleans groups that he had to memorize his part while the other performers improvised.

By 1956 Hirt was able to organize his own small band to play on weekends, but it was a job outside the musical world that started him on the road to stardom. In 1957 he was working as a salesman in a pest control firm with the son-in-law of Dan Levy, owner of the Pier 600 Club, a nightclub on Bourbon Street. Hirt was introduced to Levy, who liked his sound and hired him for weekend engagements. Soon he was so popular an attraction that he and his band were signed to appear at the Pier 600 Club nightly. In 1959, with his reputation still growing locally, Hirt obtained his first major booking outside New Orleans at the Palmer House in Chicago. Although he made a hit, he received no additional offers, and he returned to Louisiana.

According to John S. Wilson, Gerard Purcell, a New York booking agent, wanted to sign Hirt to a contract after hearing him in New Orleans, but Hirt, fearful that his unknown band would never attract audiences large enough to ensure him a comfortable living, held back. Purcell then promised Hirt a booking in Las Vegas. Hirt told Wilson in the New York *Times* interview: "He sold me sight unseen to the Dunes out there . . . No one knew me there. Then Purcell started the publicity. He called me 'The King'. . . . He began running teaser ads: 'The King is coming!' Small at first, then bigger and bigger; as a result we opened at the Dunes with a full house and we kept it that way. . . . Purcell is the greatest schemer in the world. And we still don't have a contract." Dinah Shore gave Hirt a spot on one of her shows; RCA Victor gave him a recording contract; and Purcell flew the management of Basin Street East in New York City to Las Vegas to hear him. From Las Vegas Hirt went to Basin Street East.

AL HIRT

The Las Vegas engagement was in November 1960. In January 1961 Hirt played at the inaugural ball for President John F. Kennedy, and in May of that year a critic in *Variety* observed that Hirt had "emerged as the hottest jazz performer for the masses in some years." His first long-playing album, *The Greatest Horn in the World,* was released by RCA Victor in the spring of 1961 and within a few months sold over 100,000 copies. He gave concerts with stars like Ella Fitzgerald and appeared in such shows as "Sounds of the '60s" at the Greek Theatre in Los Angeles. By 1962 a writer in *Look* (July 31, 1962) could cite Hirt as "the loudest and heartiest trumpet in the land." That same year he appeared in two films released by Warner Brothers: *Rome Adventure* and *World By Night.* In 1963, while still riding the crest of success, Hirt confessed to Gary P. Gates in the New York *World-Telegram and Sun* (July 6, 1963): "I never expected this to happen." In March 1965 Hirt played twelve concerts in five states, which brought in an estimated $140,000 in gross receipts. On April 22 and 24 he played to capacity crowds in New York City's Carnegie Hall, grossing $22,800.

Between engagements Al Hirt returns to his beloved New Orleans, where he continues to be a top attraction on Bourbon Street. Since 1961 he has been a part-owner of Levy's nightclub, and in 1964 the mayor of New Orleans cut a gold ribbon at the opening of a completely renovated club, renamed the Al Hirt Club. Elaborately decorated and dramatically illuminated, with arena-style seating and a revolving platform that rises or falls to showcase Hirt's band, the club has become one of the major attractions of New Orleans nightlife. Although Bourbon Street has lost some of its glitter and vitality, the Al Hirt Club, with its long queues waiting to get inside, is an exception.

After television appearances on the *Dinah Shore Show,* the *Ed Sullivan Show,* the *Andy Williams Show,* the *Bell Telephone Hour,* the *Perry Como Show,* and others, Hirt took over as CBS-TV's 1965 summer replacement for Jackie Gleason with a musical-variety show called *Fanfare.* His largest following and his greatest financial rewards have come from his recordings, however. He recorded for the Southland and Verve labels before signing with RCA Victor in 1961. His RCA Victor albums include *The Greatest Horn in the World; Al—He's the King —Hirt; Horn-A-Plenty; Al Hirt at the Mardi Gras; Trumpet and Strings; Our Man in New Orleans; Honey in the Horn;* and *Beauty and the Beard.* Four of his LPs have sold more than 2,000,000 copies, and at one point he had three LPs in *Cash Box* magazine's "top 20" chart, the only instrumentalist to have achieved this distinction. His single version of "Java" is one of the all-time best-selling instrumental recordings.

Almost all criticism of Hirt revolves around two major debates: the first involves the question as to whether he is primarily a musician or an entertainer. Hirt often plays the trumpet with one hand, jumps about, grimaces, wiggles, and wisecracks with his sidemen and the audience. Although John S. Wilson, in reviewing Hirt's first Carnegie Hall appearance in the New York *Times* (April 23, 1965), reported that he "plowed stolidly and stiffly through his parts with little attempt at shading or sensitivity . . ." most of Hirt's severest critics have never complained that his clowning has in any way interfered with the precision of his technique, which alone must be responsible for the popularity of his recordings. The second issue raised by Hirt's critics is the controversy over what kind of music he plays. Although the general public and even the musically knowledgeable refer to Hirt as a jazz trumpeter, he neither improvises nor plays pure jazz. Sometimes his style is characterized as roving Dixieland or swing-type Dixieland, but Hirt himself best described it in *Coronet* (July 1965): "We call it the Nashville sound. It's a combination of pop, country western, and jazz. Actually the credit for developing the sound must go to Chet Atkins." (Atkins is a guitarist who often plays with Hirt's group.) Hirt admires authentic jazz trumpeters like Dizzy Gillespie and Miles Davis, but his idols are Conrad Gozzo, a big band trumpeter, and Harry James. Hirt's sound has been compared with the expressive growls and ripples of Louis Armstrong's, but he has never been called an imitator. His gifts, though some may well be more central than others to the art of music, are those of interpretation, power, technique, and showmanship.

Hirt has been honored a number of times. In January 1965 the University of Mississippi marching band formed a large trumpet to salute him at the Sugar Bowl game, and in August of the same year his album *Our Man in New Orleans* was beamed to the astronauts in Gemini 5. He received a Grammy Award from the National Academy of Recording Arts and Sciences, and is especially proud of a photograph of John F. Kennedy that the late President autographed and presented to him for playing at his inaugural ball.

On August 13, 1942 Al Hirt married Mary Patureau, the daughter of his former high school algebra teacher. They have eight children: Mary Lee, Gretchen, Rebecca, Bridgid, Rachel, Stephen, Jennifer, and Jefferson Davis. In 1961, when Hirt estimated that he would clear about $200,000, he quipped, "I've already called off the elopement drills for my daughters." In 1965 the eighteen-year-old Gretchen was reported to be in Hollywood taking acting lessons from Agnes Moorehead, but only Stephen has shown an interest in the trumpet. Hirt is devoted both to his family—he has his children's names engraved on his horn—and to New Orleans, and tries not to be away for more than three weeks at a time. Sidney Fields in the New York *Daily News* (October 7, 1964) has described him as "huge, [he has weighed up to 340 pounds] bearded, literate, with meticulous manners and a gentle drawl." In explaining his success, he has said: "It's important for [my fans] to like me, and then they'll like what I play. Some other fellows do it just the other way around." Recently he joined with a group of New Orleans businessmen to bring a National Football League team to New Orleans. He is a part owner and the entertainment chairman of the new team, called the New Orleans Saints, and at their first game in the fall of 1967 he trumpeted his rendition of "When the Saints Go Marching In" as they came on the field.

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HOLLEY, ROBERT W(ILLIAM)

Jan. 28, 1922- Biochemist; university professor
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Working at the frontier of one of the most significant developments in modern science, Dr. Robert W. Holley, professor of biochemistry at Cornell University, achieved a major breakthrough early in 1965 toward understanding the chemistry of life. He announced his discovery in modest terms in a two-line abstract of a paper published in the March 19, 1965 issue of *Science*, the official journal of the American Association for the Advancement of Science. In his words: "The complete nucleotide sequence of an alanine transfer RNA [ribonucleic acid], isolated from yeast, has been determined. This is the first nucleic acid for which the structure is known." This simple statement fired the imaginations of scientists throughout the world and the achievement that it represents earned for Dr. Holley the coveted Albert Lasker award in basic medical research. By devising a method for discovering the exact structure of one of the RNA molecules that help build proteins in living cells according to a genetic master plan, Dr.

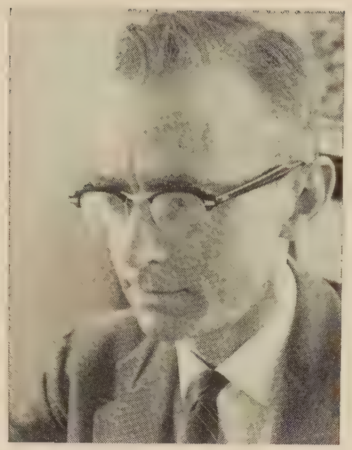
Holley gave to the scientific world a powerful research tool that promises to lead to deeper understanding of life's processes in years to come.

Robert William Holley was born in Urbana, Illinois, on January 28, 1922, one of the four sons of Charles Elmer Holley and Viola Esther (Wolfe) Holley. Both parents were teachers, and Dr. Robert Holley's three brothers have all been successful in their chosen professions: Charles E. Holley Jr. is a physical chemist at Los Alamos, New Mexico; Frank E. Holley is a banker in Rochester, New York; and George Herbert Holley is engaged in economics research in Los Angeles.

Holley grew up in Illinois, California, and Idaho, and in his youth he developed a love for the outdoors and an interest in living things. He attended Urbana High School in his home town and, after graduation in 1938, enrolled as a chemistry major at the University of Illinois in Urbana. As an undergraduate he was a staff photographer for the University of Illinois yearbook. After obtaining his B.A. degree in chemistry in 1942 he continued his studies at Cornell University in Ithaca, New York, where he undertook advanced work in organic chemistry. He also served as an assistant chemist at the university from 1942 to 1944 and as a research chemist in the medical college there from 1944 to 1946. He took part, as a civilian, in war research for the United States Office of Research and Development, and he was a member of the team that first synthesized penicillin. In 1946-47 he held a fellowship from the National Research Council. He obtained his Ph.D. degree in organic chemistry from Cornell University in 1947.

In 1947-48 Dr. Holley was an American Chemical Society postdoctoral fellow at Washington State College (now University) in Pullman, Washington. He was appointed assistant professor of organic chemistry at the New York State Agricultural Experiment Station, a branch of Cornell University at Geneva, New York, in 1948 and served as associate professor there from 1950 to 1957. By 1955, Holley's interests had become clearly focused on the subject area that was to bring him international recognition a decade later. As a Guggenheim Memorial Fellow at the California Institute of Technology at Pasadena in 1955-56, he undertook experimental work on the chemistry of the nucleic acids, those biological substances that carry genetic information and control cell functions such as protein synthesis and embryonic development. Some ten years later he told Edward Edelson of the New York *World-Telegram and Sun* (November 11, 1965) that his later research was "just a natural outgrowth" of this earlier experimental work. In 1957 Dr. Holley was appointed a research chemist at the United States Plant, Soil and Nutrition Laboratory at Cornell, and in 1964 he was named a full professor of biochemistry at Cornell University.

Using the work he did as a postdoctoral fellow at Caltech as a springboard, Dr. Holley, with several co-workers, devoted nearly a decade to a minutely planned, long-range program that was finally rewarded with the discovery of the structure of the nucleic acid known as alanine transfer RNA. To gain a better perspective on the significance of Dr. Holley's work, one might look back to the published report of 1953 on the structure of the DNA (deoxyribonucleic acid) molecule by Nobel Laureates James D. Watson, Maurice H. F. Wilkins, and Francis H. C. Crick. DNA is the giant nucleic acid molecule that carries the genetic "code" responsible for the specific characteristics of each individual of every living species. Although the DNA molecule is capable of reproducing itself in its own image, it is fixed within the chromosomes that are contained in the nucleus of a living cell and needs two types of "helpers" to carry on the work of the cell. These "helpers" are smaller molecules, of a biological substance called ribonucleic acid, or RNA. One set of RNA molecules carries messages in the code of the DNA molecules so that the genetically correct proteins are built up; these are called "messenger" RNA's. Under their direction, proteins that are consumed as food and broken into fragments are reassembled into the proteins needed by the consumer. By such a process, a human being may turn the proteins from a glass of milk, an omelette, or a porterhouse steak into the proteins characteristic of that particular human being.



ROBERT W. HOLLEY

Another set of RNA molecules are called "transfer" RNA's. Although simpler in chemical structure than either DNA or messenger RNA molecules, they serve a very complex function. In effect, they act as "translators" from one language to another. Thus, one might think of the instructions from the DNA master pattern as being written in Greek. Messenger RNA molecules then assemble the proper numbers and kinds of amino acids needed for building up particular kinds of proteins. These amino acids can, however, understand only English. To complete the analogy, transfer RNA translates the Greek instructions into English, so that the amino acids can arrange themselves into the proper pattern. Depending on the need of the individual at the moment, the resulting proteins may be those of hair, skin, nails, or muscle. This process is so fantastically complicated that one might wonder how the human mind could hope to grasp it. But it is just such challenges that keep scientists constantly in search of answers. As one Soviet biochemist, quoted by Max Gunther in the *Saturday Evening Post* (July 3, 1965), said: "We cannot sleep! We must know more!"

Dr. Holley began his project with what seemed to him the simplest approach to the problem—the isolation of a pure sample of an alanine transfer RNA. After three years of patient effort, he and his research team produced one-thirtieth of an ounce of this transfer RNA from 200 pounds of yeast. Although it was one of "the smallest biologically active nucleic acids known," as Dr. Holley pointed out in his paper in *Science*, from a layman's point of view the alanine transfer RNA molecule is a structure of considerable complexity. It is made up of a strand seventy-seven units long, consisting of the four basic chemical units: adenosine, uridine, cytidine, and guanosine. The number of permutations possible in an array of four kinds of units in a sequence seventy-seven units long is actually too large to be comprehensible. Nevertheless, in little more than four years after Dr. Holley and his colleagues had isolated their alanine transfer RNA sample, they knew where each of the four basic units in the seventy-seven-unit chain occurred, and they wrote the formula out on a long cloth tape.

Using such a strip of cloth tape as an imaginary model, one may visualize the method Dr. Holley used to learn the structure of alanine transfer RNA. To begin with, one should have a number of identical strips available for study. (The strips would be turned upside down so that the sequence of units could not be known.) The tapes would then be cut apart at different places, resulting in many shorter units (which could then be turned right side up for study). Finally, it should be possible to reconstruct the original tape by arranging the pieces so that duplicate ends would overlap. This analogy illustrates what Dr. Holley actually did, using various enzymes as "scissors" to cut the real RNA molecules apart. By applying this method, scientists hope to learn the structures of many other nucleic acids.

For his achievement in isolating alanine transfer RNA and determining its structure, Dr. Holley received one of the two twentieth annual Albert Lasker Medical Research Awards on November 18, 1965, at a luncheon at the Sheraton-East Hotel in New York City. In announcing the award, which consists of $10,000, an illuminated citation, and a gold statuette of the Winged Victory of Samothrace, Mrs. Albert D. Lasker said, "I am convinced that medical research and clinical investigation will lead to the ultimate eradication, prevention, or cure of the killing and crippling diseases of mankind, and to the prolongation of the prime of life. . . . I am greatly pleased that during the twenty years of the presentation of the Albert Lasker Medical Awards, fourteen Albert Lasker winners subsequently became Nobel Laureates." After the award was conferred, Dr. Holley, with Dr. Albert B. Sabin, the developer of the oral polio vaccine, who had also received a Lasker award at the time, took part in a scientific symposium at New York University Medical College. On that occasion Holley presented a paper titled "The Structure of an Alanine Transfer Ribonucleic Acid."

Charles E. Palm, dean of the New York State College of Agriculture at Cornell, has commented concerning Holley's work: "This is one of the great achievements of modern biochemistry. . . . By determining the actual organization of components within a ribonucleic acid, Professor Holley and his associates have opened the way for new studies in biochemistry. Their work relates to genetics and a host of other sciences which agriculture, in particular, has been uniquely successful in using to solve many of the basic problems of life. There is no question that this breakthrough in science will be a major key to future progress." And W. H. Allaway, director of the United States Plant, Soil and Nutrition Laboratory at Cornell University, has pointed out the far-reaching implications of Dr. Holley's work in relation to world food problems.

In addition to his work on nucleic acids, Dr. Holley's interests over the years have included beta-lactams, peptides, plant hormones, nitrogen metabolism, and protein biosynthesis. A member of Phi Beta Kappa, he also belongs to several professional associations, including the American Chemical Society, the American Association of Biological Chemists, and the American Association for the Advancement of Science. From 1962 to 1966 he was a member of the Biochemistry Study Section of the National Institutes of Health. He is the author of some sixty papers in scientific and professional journals.

On March 3, 1945 Robert W. Holley married Ann Lenore Dworkin, who is a chemist and a high school teacher of mathematics. They have one son, Frederick. Brown-haired, blue-eyed, and slender, Dr. Holley is five feet ten inches tall and weighs 130 pounds. He is a Unitarian and a Democrat. His early love for the outdoors has remained with him, and he enjoys hiking with his son. A man of widely varied interests, he continues to focus his chief attention on the study of living organisms. Referring to his achievement in isolating and analyzing alanine transfer RNA, Holley told Robert Hermann of the *National Observer* (March 22, 1965): "The significance of it I would leave to others. The important thing to me is it's been a lot of fun working it out. Getting to the top of the mountain is what's really fun about climbing."

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HOPE NAMGYAL, MAHARANI OF SIKKIM

June 24, 1940- Sikkimese Queen
Address: h. Royal Palace, Gangtok, Sikkim

With ancestors reaching back to the *Mayflower* Pilgrims, the American-born Queen Hope of Sikkim is perhaps the most unusual recent addition to Asian royalty. The bearer of such august titles as "Consort of the Deities" and "Queen of the Hidden Valley of Rice," Hope Namgyal, formerly Hope Cooke, was reared as a proper daughter of American Down-

East society. Soft-spoken, studious, and at times "very New England," she was educated at exclusive schools and presented as a debutante in both Washington and New York. Her engagement, when she was just twenty-one, to the Crown Prince and future maharajah of a remote mountain kingdom in the Himalayas aroused international attention. The press exploited the fairy-tale aspect of the romance, and dwelt on the unlikely matching of an American college girl and a widowed thirty-nine-year-old Asian nobleman—an alliance that made her the first Westerner in history to marry into the Sikkimese royal family, and the first native-born American to become a queen. Queen Hope has taken on the dimensions of a popular folk heroine.

Born in San Francisco, California on June 24, 1940, Hope Cooke was the only child of John J. and Hope (Noyes) Cooke. Her parents were divorced soon after her birth, and when Hope was two years old her mother died, leaving her in the custody of her maternal grandparents, the socially prominent Mr. and Mrs. Winchester Noyes, of Newbury, Massachusetts. With the Noyeses the quiet and introspective girl spent summers at Seal Harbor in Maine, where she developed a special affinity for the sea and the mists of the Maine Coast. A friend recalls that even as a child, she was "original and unconventional." She attended select schools—Chapin, in Manhattan, and the Madeira School in Greenway, Virginia, and on the death of her grandparents, when she was fourteen, Hope was made a ward of her uncle, the diplomat Selden Chapin and his wife, Mary. When her guardian was sent to Iran as United States ambassador, Hope, then fifteen, went with the Chapins. She studied at Community High School in Teheran, and while she was there she acquired a growing sense of identity with Eastern culture. When she was seventeen, Hope spent two weeks touring India with her aunt. She came away enchanted with what she had seen of the Himalayas, and convinced that she had not seen enough.

She returned to the United States and in 1958 entered Sarah Lawrence College in Bronxville, New York, where she later took her degree in Oriental Studies. But in 1959 the attraction of central Asia led her to travel again; with a professor and some classmates she visited the Soviet Union, and when the formal tour was ended she set off by herself for India. A forty-eight hour train ride from New Delhi took her to the resort town of Darjeeling, in the foothills of the Himalayas, where she found a room in the Hotel Windemere and settled in to do a little studying and a good deal of "dream-walking." In Darjeeling at the same time was Crown Prince Palden Thondup Namgyal, of the neighboring country of Sikkim; the two were introduced by a local friend one evening at the hotel, and the girl from New York found the India-educated Prince gentle and widely interested, a "truly handsome man." "What impressed me most," she recalled in the New York *Times* (April 5, 1965) "was that he symbolized the charming manners typical of the East. Call it love at first sight."

It was a brief meeting, and at the end of the vacation Hope returned to her studies in Oriental philosophy, art, and history at Sarah Lawrence. For two years there was no communication between her and the Prince; then, on her twenty-first birthday, she gave herself the gift she wanted most. Acting on what she has called an intuition, she flew directly to Darjeeling and the Hotel Windemere, where, in an encounter that probably was not completely coincidental, she again encountered the Prince.

HOPE NAMGYAL,
MAHARANI OF SIKKIM

That same evening he invited her to a military ball; while they were dancing he asked her to marry him, and she replied in one of the little litanies that are among her mannerisms: "yes, yes, yes." The proposal was followed by a week's visit to the royal palace at Gangtok, Sikkim's capital, where Hope made her first acquaintance with the reigning family, consisting of the Prince's three children, two sisters and father, Sir Tashi Namgyal, the ascetic King of Sikkim. They were warm and worldly, even a touch eccentric—traits that suited Hope's taste perfectly. She found the tiny country a heady mixture of snow-covered mountain peaks and lowlands full of lush tropical vegetation; wild orchids in the fields; cherry blossoms, poinsettias and orange groves; ubiquitous clouds of butterflies and low-lying mists that reminded her of her early summers in Maine. Hope felt as if she had come home. "When I came to the Himalayas," she has recalled, "I was so content that I had no desire to travel further."

She postponed her return to the United States and stayed on at Darjeeling well into the autumn, agreeing to act as guardian to the Prince's five-year-old daughter Yangchen, who was at school in the city. In November 1961 the betrothal of Miss Hope Cooke and the Gyalsay Rimpoche Maharajkumer Palden Thondup Namgyal was made public, but the announcement was not immediately popular with either the people of Sikkim or Hope's relatives. The Sikkimese saw the action as a violation of the 500-year-old decree that only a Tibetan noblewoman could marry into the royal family; on the other hand, the guardians of the prospective bride wondered if the Prince was one of the "playboy" type potentates. (Their fear was dispelled by a later meeting in Rome.) The court astrologers insisted however, that 1962 was an inauspicious year for a wedding, and theirs was a not unfounded warning, since it developed that in 1962 Sikkim was plagued by natural disasters and threatened from the north by communist Chinese troops. The marriage was put off until 1963.

To keep active during the year of her waiting, Hope returned to Sarah Lawrence College to complete her researches in Oriental history. She relaxed from her studies with intermittent trips to Sikkim, but the dual exertion of work and travel proved so wearing that she contracted hepatitis and was obliged to convalesce in bed at the Colony Club in New York. Two days before her wedding she arrived in Sikkim, bringing with her family furniture and her favorite childhood dolls and dresses. On the border of the country she gave away her Western clothes, and officially adopted Sikkimese dress. On the morning of March 20, 1963, at 9:00 o'clock, the exact hour prescribed by the astrologers, the heiress and the Prince were married in a Buddhist ritual, among Eastern splendors and ancient symbols.

Gangtok on the day of the wedding presented a colorful juxtaposition of East and West, with ten somber-suited ambassadors rubbing elbows with red-robed lamas, maharajahs, local peasants, New York debutantes, and a generous representation of the international press. Some 200 friends and members of the family crowded into the royal chapel, while 5,000 other guests thronged the capital city for the festivities. The ceremony got under way with a flourish from ten-foot long Himalayan trumpets; before it began, symbolic characters had been inscribed on the bride's fingers with an inkless pen, to ward off evil spirits.

She had been robed by the Prince's sister in a sheath of Benares silk, cut in the fashion of the native mokey, and from her gold and silver belt dangled a miniature bow and arrow and a small sickle. She sat on a dais slightly lower than that of the Prince, who, splendid in gold brocade, in turn sat slightly below his father. The fifty-minute rite, attended by chanting and the passing of ceremonial refreshments, reached its climax when Hope's cousin, John Hempstone, placed twelve-foot white silk scarves around the shoulders of the bride and groom. No vows were spoken by the couple, but one moment in the ceremony was supposedly the equivalent of the Western "with this ring I thee wed." The following week of celebration, costing some $60,000, ended with the news that Selden Chapin had died. Shortly afterward the new princess and her husband came to the United States for her uncle's burial services.

Hope had relinquished her American citizenship to become a national of Sikkim, so that she could fully share the fate of her husband's people. The country, she feels, is a special one. "There's such a *mood* here," she was quoted in *Life* (May 20, 1966) as saying. "The people love life, things, and the world." Her adopted land is an Indian protectorate, bounded on the north by Tibet, by Nepal on the west, by Bhutan on the east and India to the south. Some 162,000 people inhabit its 2,748-square mile area. Skirmishes on the northern border threaten the peace of the strategically placed country, requiring the presence of Indian guards along the mountain passes. Racially, Sikkim is comprised of Lepchas, Nepalese, and Tibetans. The princess toured the villages with her husband and won the good will of her subjects with her knowledge of their history, respect for their traditions, and obvious concern for their welfare. Mount Kanchenjunga, the third tallest mountain in the world, towers 28,148 feet over Sikkim, and the capital city clings precariously to the slope of a mountain. Hope took up residence in Gangtok in the royal palace, which is a rambling, two-story structure with hand-carved windows, more reminiscent of a New England house than an Oriental mansion.

As Maharani of Sikkim, she was expected to supervise the palace staff of twenty servants and three aides-de-camp, look after the comfort of diplomatic guests, and plan state dinners. She had also accepted responsibility for the Prince's three children by his former wife: princess Yangchen Dolma and the princes Tenzing and Wangchuk. Her duties multiplied and her moments of privacy grew rarer when her father-in-law died on December 2, 1963, and her husband was formally proclaimed King of Sikkim. The astrologers again advised a delay, and the coronation ceremony was postponed for two years.

Before that event could take place however, "Hope-La," as the Sikkimese call their Queen, had given birth to a son, Prince Palden, on February 20, 1964. Six months later, taking advantage of the native tradition of bringing the first-born to visit the wife's relatives, she and the King with their children journeyed to the United States. In spite of the fact that Sikkim's nearest airport is seventy miles away, down tortuous mountain roads, the Namgyals are mobile. They make frequent trips to London—Hope took her stepchildren there in September 1965 to settle them in new schools—and in October 1966 she and her husband accompanied a shipment of hand-woven rugs, the first produced at Sikkim's new crafts center, to New York.

On April 4, 1965, in a ceremony that threatened to outclass their wedding, the King was officially crowned Chogyal, or ruler. Robed in brocades, the maharajah and his bride received their crowns in a chapel hung with satin banners, while six-foot horns announced the coronation through the valleys. The Sikkimese in Gangtok could view the affair on specially installed closed-circuit television. Attention centered on the King, but the crowning made Hope a maharani, the highest ranking native American among international nobility.

Queen Hope has completely identified with Sikkim and its people, but her palace is nonetheless the scene of contrasts. Beatles' records or folk music echo among the potted orchids; a fleet of jeeps or the King's Mercedes await in the palace drive; and there is the Queen herself, dressed in the fashion of the Lepchas, chain-smoking her Marlboros. She shares the King's concern about better schools and teachers, local culture, and revenues from mining, lumbering, and agricultural products. But she also has innumerable little projects of her own, such as learning the region's esoteric languages, writing a textbook on Sikkim with a separate version for children, and compiling a booklet on the country's arts and crafts. An acknowledged scholar of Himalayan history, she published an article claiming Sikkimese possession of Darjeeling in the July 1966 *Bulletin of Tibetology,* thus ruffling some Indian members of Parliament.

Slender and green-eyed, with long auburn hair, the maharani has a whispery voice and is sometimes given to repeating the same phrase three times. She is witty and without pretense. Her own ancestors, she recalls, were clergymen, scholars, and sea captains; they include Francis Cooke, who arrived on the *Mayflower,* Nicholas Noyes, who landed in Massachusetts in 1635, and one Silence Noyes. That background might have put her at opposite poles from an Asian Prince who was also trained as a Buddhist monk, but instead the two have much in common. With her affinity for the mythical and the mystical, and her air of philosophic detachment, the Maharani of Sikkim is an American with an Oriental temperament. "Hope was always a little out of place in the West," a college classmate once observed. "She's always been crazy about the Orient." Raised an Episcopalian, Hope sympathizes with Buddhism but has not yet adopted it. Her days may include attending to her correspondence, menu-planning, dining with diplomats, entertaining visiting friends who find their way to the palace or, with her husband, receiving petitioners. "My new life," she has said, "though very different from the American pattern, flows along beautifully, and the way I like it."

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HORN, CARL (CARLSSON) VON

July 15, 1903- Former United Nations official; retired Swedish army officer
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MAJ. GEN. CARL VON HORN

In the view of Sweden's outspoken Major General Carl von Horn, the need is long overdue for an "agonized reappraisal of the whole sector of peace-keeping operations" of the United Nations. That view is presented, along with other controversial opinions, in von Horn's frank autobiography *Soldiering for Peace* (1966), in which he presents a firsthand account of the arduous and often frustrating task of maintaining or restoring peace in some of the leading trouble spots of the world. Von Horn, who began his career as a professional soldier with the Swedish army in 1921, served as head of the peace-keeping forces of the U.N. between 1958 and 1963—in Israel, the Congo, and Yemen. He has since retired from military service.

Carl Carlsson von Horn was born on July 15, 1903 in Vittskövle, in the province of Kristianstad, in southern Sweden, to Carl Henning von Horn, a captain in the Swedish calvary, and Märtha Maria Dorotea (Stjernswärd) von Horn. He has a younger brother, Jan Carlsson von Horn, who also became an officer in the Swedish Army. His older sister, Elsa, died in 1934. On his father's side, von Horn is descended from Germans who settled in the Netherlands. From there, one of his ancestors migrated to Sweden in 1608. Von Horn's paternal grandmother was the daughter of an Irish noblewoman, from whom he is said to have inherited a hasty temper. He suggests that his Irish blood may have given him "an innate tendency to be a bit of a rebel."

Von Horn traces his linguistic ability to the fact that he spent the first two years of his life in Germany. An avid reader, he recalls that he was a rather shy and sensitive boy, whose first interest was in geography, and who never shared his father's passion for horses. During World War I—which made itself felt in neutral Sweden through food shortages—von Horn developed a consuming interest in British novels and biographies, and in books on English military history. In June 1921, after graduating from Lundsbergs *skola* in Värmland, von Horn, in keeping with the family tradition, joined his father's cavalry regiment, the Horse Guards. "My instructors made me aware that I was not the brighest star in the establishment," von Horn reveals in *Soldiering for Peace,* recalling his training. "No pains were spared to make it crystal-clear that I would never make a 'horseman.'" The young soldier persevered, however, and in December 1923 he graduated from the Royal Military Academy at Karlberg and was commissioned a lieutenant in the Royal Horse Guards.

Von Horn left the cavalry in 1928 to enter the Swedish Military Staff College. Two years later he graduated as an apprentice general staff officer. In

1934, after serving in the military science section and in the movements and operations directorates, he was commissioned a captain in the general staff corps. The following year he was assigned to undertake technical training in the defense directorate of the State Railway Board. Beginning as an assistant porter he worked his way up through the ranks until he qualified as a railroad engineer.

In 1936 von Horn was appointed staff captain in the movements directorate, and during the next few years, as a rail-movement specialist, he worked on plans to move Swedish forces into defensive positions in the event of war. Promoted to major in 1942, he became military director of the State Railway Board, with responsibility for blueprinting rail movements throughout Sweden. In 1943 he was summoned to the Swedish Red Cross office by Count Folke Bernadotte and asked to aid in making rail arrangements for the movement of refugees and the repatriation of German and Allied prisoners of war through neutral Sweden. He served as Count Bernadotte's executive assistant through 1945, and then was promoted to lieutenant colonel and appointed chief of the communications division on the defense staff.

In the postwar period von Horn served briefly as an observer with American and British occupation forces in Germany. In 1947 he was military attaché in Oslo, and the following year he went to Copenhagen, where he served in the same capacity. He returned to Sweden in 1949 and was given command of the North Småland Regiment at Eskjö. The following year he was named commander of the Kronobergs Regiment at Växjö. He remained in that post until 1957, when he was sent to Malmö as defense district commander.

During the Suez crisis of 1956, von Horn had volunteered to serve as chief of staff of the United Nations Emergency Force in the Gaza area, but his request was turned down. His ambition to assume a peacekeeping role on an international level was finally realized in January 1958, when he was informed that he had been nominated by the chief of staff of the Swedish army to serve in Palestine as chief of the United Nations Truce Supervision Organization (UNTSO). "I was honored to have the chance of serving the United Nations in whose ideals I firmly believed," he recalls in *Soldiering for Peace.* Before heading for the Middle East, he flew to New York, where he met with Secretary General Dag Hammarskjöld, who had asked for a Swedish officer to head the U.N. force, and Ralph Bunche, who had taken over as U.N. mediator in Palestine after his predecessor, Count Bernadotte was assassinated in Jerusalem in 1948. After meeting with the permanent U.N. delegates from Israel and the United Arab Republic, von Horn was appointed chief of staff of UNTSO in Palestine on March 3, 1958, succeeding Lieutenant General E. L. M. Burns of Canada.

On March 20, 1958 von Horn—now a major-general—arrived at his Jerusalem headquarters. For the next two years he was preoccupied with his difficult role as peace-keeper in the Middle East. There were frequent border incidents leading to armed clashes between Israel and neighboring Arab countries, and charges of truce violations between the opposing camps were almost a daily occurrence. Von Horn found that he was hampered by a serious lack of communications between Israel and the Arab nations. In early 1960, after a particularly heavy exchange of shelling between Israeli and Syrian outposts, he found that it was almost impossible to arrange a cease-fire because the Israeli-Syrian Mixed Armistice Commission—composed of a U.N. chairman and equal numbers of Israeli and Syrian officers—had not met since 1957.

In *Soldiering for Peace,* von Horn recalled that Jerusalem, at the time he was stationed there, was a breeding ground for corruption and subversion, with "a good number of U.N. officials . . . there primarily to make money through shady deals, smuggling, black-marketeering, espionage [and] corruption." Although he spoke highly of his troops, he found some of the U.N.'s civilian administrators "so petty they made the soldiers feel like second-class citizens." Von Horn also discovered that he lacked the power to implement actions he thought necessary in his role as U.N. peace-keeper. "Instead of combat troops, tanks, and artillery or even the threat of sanctions, all I had was my own determination and Dag's moral support," von Horn has recalled.

Having gone to Israel knowing very little about the Arabs but sympathizing with the Jews and their sufferings under the Nazis, von Horn soon became disillusioned with the young nation. He claimed that he had difficulty in dealing with Israeli officials and that he sensed a "latent resentment" in most of them, including Mrs. Golda Meir, then Israeli Foreign Minister, who, he observed, "radiates an aura of . . . more guts than charm." He charged that during his first meeting with Walter Eytan, the director general of the Israeli Foreign Office, he was told to "refrain from sticking to the rules of the Armistice Agreement." Yosef Tekoah, Israel's director of armistice affairs, with whom von Horn had "many tortuous dealings" but later struck up "quite a happy relationship," seemed to him like a "curious mixture of snake and charmer." But despite his differences with the Israelis, who criticized him for being "too neutral," he had, according to the New York *Times* (July 18, 1960), "won the respect of both sides." Similarly, in *U.S. News & World Report* (August 1, 1960), von Horn was described as "a strict, competent commander" whose "rigid neutrality" was respected by Arabs and Israelis alike.

In July 1960 von Horn, along with six aides, was ordered to the Congo, as military adviser to U.N. Under Secretary Dr. Ralph Bunche, who was in charge of U.N. operations there. A critical situation had developed in the Congo in the summer of 1960 when the native government proved to be totally unprepared to control the young republic, which had recently obtained its independence from Belgium. After taking command of U.N. forces in the Congo on July 17, 1960, von Horn soon was again faced with obstacles in his peace-keeping efforts. Although he eventually commanded almost 20,000 men from twenty-seven countries, he found that he did not command an army but a U.N. force in which "logic, military principles—even common sense—took second place to political factors." The Congo operation, he maintained, was run from U.N. headquarters in New York by people "totally out of touch with reality." Supplies were hard to get, and his troops soon discovered that "soldiering for peace is in some respects even more difficult than for war." He charged that Bunche, his civilian superior, "was interfering in the day-to-day conduct of military matters." Although von Horn was "personally very fond" of Bunche, he felt that the latter knew little about military matters and failed to understand "that *unless* there is real unity of command no force can operate with any degree of success."

In December 1960 von Horn, who had been ill, was relieved of the Congo command, and he went back to Sweden. At the request of Hammarskjöld, he returned to his former post in the Middle East in January 1961, and he soon was again faced with the same obstacles to peace that he had encountered there earlier. After his testimony in the U.N. Security Council concerning a clash between Israel and Syria resulted in a U.N. censure of Israel on April 9, 1962, von Horn found that he was *persona non grata,* as far as the Israeli authorities were concerned. He was attacked in the Knesset (the Israeli parliament) and in the press. "An official boycott was proclaimed with the express purpose of making it impossible for me to carry out my work," von Horn has recalled in *Soldiering for Peace.* "They were determined to make me an embarrassment to the United Nations." He even maintained that there were threats on his life. Early in 1963 von Horn advised U.N. Secretary General U Thant (who had succeeded Hammarskjöld after the latter was killed in an air crash in Africa in September 1961) that his "usefulness in Jerusalem was drawing to a close."

In June 1963 von Horn was assigned by U Thant to head a United Nations truce team in Yemen. He was succeeded in Jerusalem by Lieutenant General Odd Bull of Norway. As head of the U.N. Yemen Observer Mission, von Horn was given the task of supervising the scheduled withdrawal of opposing Egyptian and Saudi Arabian military forces and aid from the small country at the tip of the Arabian peninsula that had been torn by civil war. He soon experienced disillusionments similar to those that had marked his other assignments. In August 1963, after a heated exchange of correspondence with U Thant about the failure of the U.N. to grant enough supplies and equipment for the mission, von Horn resigned in anger. To avoid unfavorable publicity, U.N. officials suggested that von Horn give "ill health" as the reason for his resignation, but he refused to do so. "The reasons for my resignation were lack of support for the . . . operation from the U.N. Secretariat in New York," he said shortly after leaving the post. Before going into retirement, von Horn served briefly, in 1964, as chief of the Royal Ministry of Defense of Saudi Arabia.

Von Horn's memoirs were first published in Stockholm in 1966 under the title *Fredens Soldater* and have also been translated into French, German, and Arabic. The English edition, *Soldiering for Peace,* was published by Cassell & Co. Ltd. in London in 1966 and by David McKay & Co. in New York in 1967. Among the controversial statements contained in the book is von Horn's contention that the twenty-first floor of the U.N. building in New York—where the organization's administrators have their offices—should be given a thorough housecleaning. In his view, the officials there are persons with "only the foggiest notions of reality . . . full of passion for senseless formality . . . a swarm of infuriated bees whenever they fancy their hive threatened by criticism."

On the basis of his experiences in the Congo, von Horn maintains that the new African countries do not merit full U.N. membership because they lack "political maturity." He regards it "a farce that these states should have the same voting powers as the mature nations." Von Horn recalls that in February 1963 he revisited the U.N. headquarters after a year's absence. A number of new African states had sent their delegates to the organization since his last visit, and he could see the change that they had brought: "The new states were reveling in the politically inspired largesse of the great powers, and had discovered how well it paid to shout and snarl and be abusive. . . . From now on I was sure power would inevitably escape the United Nations; the real world crises would be solved by direct negotiations."

Summarizing his experiences with Israel, von Horn wrote in *Soldiering for Peace:* "Never in my life have I encountered a nation with such an infinite talent for turning good will into disillusion. . . . It seemed as though the state were possessed of some daemon with a capacity to turn potential friends into enemies." He denied, however, that his attitude was motivated by any bias. "I have never been and I am not anti-Semitic," he wrote. "I have always numbered Jews among some of my closest friends since boyhood. I have good friends in Israel . . . who stood by me . . . during the height of the boycott."

Von Horn's views—especially on Israel—as expressed in *Soldiering for Peace* became the subject of considerable controversy. The Israeli newspaper *Maariv,* commenting on von Horn's allegation that the Israeli intelligence service used attractive girls as bait for U.N. officials, accused the general of perpetrating an "especially loathsome and malicious . . . slander" and suggested that he had a "talent for writing cheap novels." Reviewing the British edition in the *Guardian* (November 18, 1966), Terence Prittie called von Horn "incurably bellicose and . . . incapable of playing the part of soldier-diplomat." On the other hand, Conor Cruise O'Brien, writing in the *New Statesman* (December 16, 1966), found the book "of value to the historian because it is a first-hand, and often frank, account of field experience of important international crises."

Major General Carl von Horn, who is now retired and living in his native Sweden, was first married in 1925 to the Baroness Maud Elisabeth von Otter. From the marriage, which ended in divorce in 1944, he has two daughters, Mrs. Agneta Madeleine Lund and Mrs. Katarina Heiberg. His second wife, Brit Ebba Johanna Englund (nicknamed "Scarlett"), a magazine writer, whom he married in 1945, died in 1962. A son, Carl Johann Carlsson von Horn, was born of that marriage. Von Horn was married for the third time in 1964 to Gun Elisabeth Liljeroth, a former secretary. They have a daughter, Clara Catharina Elisabeth. Slightly under six feet tall, and weighing about 180 pounds, with blue eyes and gray hair, von Horn has been described as having the appearance of a "model major general." Although according to one associate he is "reserved and correct rather than friendly," close acquaintances regard him as "a jolly fellow." Swedish journalists, who in the past had observed that "in comparison with Carl von Horn the oyster is a garrulous creature," referred to him after publication of his memoirs as "the clam who sang." Von Horn's recreational interests are travel, riding, model railroads, and military music. He is a member of the Rotary Club in Malmö. His religion is Protestant, and his politics are conservative.

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HORNE, MARILYN (B.)

Jan. 16, 1934- Operatic and concert singer
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After first establishing a reputation in Europe, American mezzo-soprano Marilyn Horne scored a dazzling success in her operatic debut in the United States in 1960. She had been carefully preparing for her success for years. Having had the ambition to be a singer since childhood, she had the advantage of early training by her semi-professional tenor father, a music scholarship at the University of Southern California, and four years in Europe. In recent years, Miss Horne has been working largely under the guidance of her husband, the conductor Henry Lewis. Since her 1960 triumph, when the noted music critic Alfred Frankenstein predicted a brilliant operatic career for her, critical acclaim of her performances has been virtually unanimous. George Louis Mayer wrote in a review in *Record Guide* (April 1965): "Marilyn Horne has everything. Her voice is a supremely beautiful instrument. It is perfectly placed and projected. Its flexibility is awesome. Her diction is flawless. Her musicianship is first class. And to top it all off she obviously has keen wit and a sense of style."

Marilyn B. Horne was born on January 16, 1934, in Bradford, Pennsylvania, to Bentz J. Horne and Beneice P. (Hokanson) Horne. When she was eleven, the family, which also included an older sister (now Mrs. Gloria Horne Palacios), and two brothers, Jay and Richard, moved to Long Beach, California. Her father, who earned his living as a city assessor, was also a semi-professional tenor and kept up his own singing career while training his two daughters, both of whom showed early vocal talent. During World War II, the two girls began to perform in public as the Horne Sisters, singing in churches, service clubs, and U.S.O. centers in the Los Angeles area. In these childhood appearances they generally avoided operatic arias, because their father felt that they should not start to sing opera at too early an age.

After graduating from Long Beach Polytechnic High School in 1951, Miss Horne entered the University of Southern California on a voice scholarship. At the university, where she became a member of Phi Beta Phi and Mu Phi Epsilon sororities, she first came into contact with William Vennard, who remained her voice teacher for a number of years. Later she also attended master classes given by the noted soprano Lotte Lehmann. During her college years, Miss Horne's voice developed an impressive lower register and she cultivated mezzo as well as soprano roles. Her range is said to extend from low E to high C.

Early in her singing career, Miss Horne, according to *Newsweek* (April 27, 1964), "sometimes made money copying Peggy Lee or Patti Page for fly-by-night recording outfits." Her operatic debut was in the mezzo role of Hata in Smetana's *The Bartered Bride*, with the Los Angeles Guild Opera, for which she also sang Hansel in Humperdinck's *Hansel and Gretel* and scored a particular success in Rossini's *La Cenerentola*. Among the first to recognize her talents was the conductor Robert Craft, who featured her in his Los Angeles Monday Evening Concerts. Craft introduced her to the noted composer Igor Stravinsky, with whom she then appeared in a number of concerts and recording sessions. During this period Miss Horne also performed with the Los Angeles Philharmonic Orchestra, and she was for a time one of the leading singers with the Roger Wagner Chorale.

In 1954 Miss Horne auditioned for a place in the chorus of the film version of *Carmen Jones* (Twentieth Century-Fox, 1955). Although the chorus turned her down, she made such an impression on the film's orchestra conductor that she was chosen to dub in the singing voice for the title role, played by Dorothy Dandridge. In view of her continued success, her father suggested that she try out for the Metropolitan Opera Company in New York City, but she felt that she was too young and inexperienced and decided first to gain some experience in Europe. Her departure, in August 1956, was saddened by the recent death of her father, but she soon found enough engagements to keep her steadily occupied. With the help of Stravinsky and Craft she was featured in the 1956 Venice Festival, where she sang selections from Monteverdi, Gabrieli, and Schütz at St. Mark's Cathedral. She also took part in some radio broadcasts from Vienna, as well as in a performance of *Cavalleria Rusticana* by the Seventh Army Symphony that was taped for broadcasting. Its conductor, Henry Lewis, whom she had known as a fellow student at U.S.C. and as a member of the Guild Opera orchestra in Los Angeles, became her husband four years later.

By January 1957 Marilyn Horne had signed a contract with the Municipal Opera of Gelsenkirchen, a city in West Germany's Ruhr valley. She made her debut as Giulietta in *The Tales of Hoffman*, and her roles during the next three years included Mimi in *La Bohème*, Amelia in *Simon Boccanegra*, Minnie in *The Girl of the Golden West*, Tatiana in *Eugene Onegin*, Fulvia in Handel's *Ezio*, and Marie in Berg's *Wozzeck*. Between seasons she made guest appearances in operas, concerts, music festivals, and broadcasts. In Italy she sang in concerts conducted by Mario Rossi and Fernando Previtali and in broadcasts in which her range of interpretation covered Bach cantatas, Richard Strauss's *Four Last Songs,* and the role of Jocasta in Stravinsky's *Oedipus Rex*. She also gave a performance in Vienna under the baton of Paul Hindemith and appeared in a production of *The Girl of the Golden West* in Frankfurt under the direction of Günther Rennert. Her guest appearances included a visit to Southern California, during which she sang the *Missa Solemnis* and the *Damnation of Faust,* and a tour of Alaska, in 1959.

After resuming residence in the United States, Miss Horne made her first appearance in a major American opera house in July 1960, when she made her debut with the San Francisco Opera Company in the soprano role of Marie in Alban Berg's opera *Wozzeck*. Her performance was an unqualified success. Kurt Adler, the general manager of the San Francisco Opera Company, later said of Miss Horne, as quoted in *Newsweek* (April 27, 1964): "She's a true artist. Exceptionally sensitive, and she can learn any part quicker than almost anyone I've seen. Actually she can sing anything, it's a fabulous voice, a dramatic soprano, a mezzo-soprano, and a mezzo-coloratura. You don't ask what the role is, you ask if Marilyn is available." The Los Angeles *Times* designated Marilyn Horne as Woman of the Year for 1960.

In February 1961, Miss Horne was engaged by the American Opera Society to sing the supporting role of Agnese in a concert version of Bellini's difficult and long-neglected opera *Beatrice di Tenda,* starring the noted Australian soprano, Joan Sutherland, who, like Miss Horne, was making her New York debut. While Miss Sutherland's reception by the Town Hall audience was overwhelming, Marilyn Horne came in for a good share of the praise. Paul Henry Lang, writing in the New York *Herald Tribune* (February 22, 1961), described Miss Horne as "a youthful soprano with a warm and expressive voice well handled and conveying a positive personality."

During the spring of 1961 Miss Horne and her husband, Henry Lewis, became part of a new venture supported by the San Francisco Opera Company, the Spring Opera, which featured newer performers and a somewhat less conventional repertory. Alexander Fried wrote of Miss Horne's performance in the title role of *Carmen* in the *Christian Science Monitor* (May 27, 1961): "Marilyn Horne fitted the role superbly so far as the resilient, wholesome, and brightly expressive quality of her voice was concerned. . . . Her acting showed both enthusiasm and intelligence." Other triumphs for Miss Horne during this period included her appearance with the Chicago Lyric Opera in the 1961 world première of Vittorio Giannini's *The Harvest,* and her performance as Adalgisa in Bellini's *Norma* with the Vancouver Opera. In 1962 she sang the lead in an American Opera Society production of Gluck's *Iphegénie en Tauride,* and she took part in the Dag Hammarskjöld memorial concert in New York's Washington Square Park, with her husband conducting. In the concert she sang a Bach cantata and an aria from Handel.

MARILYN HORNE

The following year, Miss Horne performed in the challenging role of Arsace in Rossini's opera *Semiramide*, with Joan Sutherland in the title role. First presented by the Los Angeles Philharmonic Orchestra in concert form in early February 1964, it was repeated later that month in New York City at Carnegie Hall by the American Opera Society, with Miss Sutherland's husband, Richard Bonynge, conducting. Miles Kastendieck, in a review of the New York concert, wrote in the *Christian Science Monitor* (March 2, 1964): "The sensational nature of the occasion developed through the singing of Marilyn Horne, whose coloratura achievement as a mezzo almost matched Miss Sutherland's soprano. To hear them together in duets was to experience one of the great moments of the music season." Likewise, Winthrop Sargeant, after describing the "tremendous display of vocal fireworks" by Joan Sutherland, noted in the *New Yorker* (February 29, 1964): "But Miss Sutherland was not alone. Marilyn Horne, a mezzo-soprano of brilliant agility, backed her to the hilt in the transvestite part of Arsace, general of the Babylonian army, and the duet between the two at the end of the third act was as spectacular a display of trilling and cascading pyrotechnics as I have ever come across."

Continuing to broaden her repertoire, Miss Horne appeared in Arthur Honegger's *King David,* subtitled by the composer a "symphonic psalm." Reviewing its Los Angeles Philharmonic concert performance, Robert Riley wrote in the *Christian Science Monitor* (April 2, 1964): "Marilyn Horne, soprano, was majestic both as a singing soloist and as the forbidding voice of the Witch of Endor." On April 22, 1964 she gave her first full-length concert recital at New York's Philharmonic Hall. To a large and enthusiastic audience, which included many professional singers, she presented a repertory that included soprano arias by Handel, the mezzo rondo from *La Cenerentola,* lieder by Hugo Wolf and Paul Hindemith, and four Spanish carols by Joaquín Nin.

Louis Biancolli observed in a review of the concert in the New York *World-Telegram and Sun* (April 23, 1964): "Of the two most beautiful voices in America, one belongs to Leontyne Price, the other to Marilyn Horne. . . . It is a voice of ravishing beauty, molded by nature as a thing of unblemished purity and schooled to preserve it whatever the demands imposed upon it."

In June 1964 Miss Horne sang the role of Isabella in what Anthony Boucher in the New York *Times* (June 21, 1964) termed "one of the major triumphs" of the San Francisco Spring Opera, a performance of Gioacchino Rossini's *L'Italiana in Algeri.* She took part in the Edinburgh Festival in August 1964, singing the Beethoven aria "Ah, Perfido" with the Scottish National Chamber Orchestra. At the festival she also appeared with Charles Munch and the French Radio Orchestra singing "Les Nuits d'Eté" by Berlioz. In October 1964 Miss Horne appeared as Marie in *Wozzeck* at London's Covent Garden, to critical acclaim. Also in 1964, she made her Toronto debut in the Canadian Opera Company's production of *Aïda,* in which she sang the role of Amneris. *Mademoiselle* magazine named Marilyn Horne the winner of its merit award for 1964.

In January 1965, in a recital at Philharmonic Hall with the Clarion Concerts orchestra, Miss Horne scored a special triumph with the recitative "Che Ottenesti, Rotrude," and the aria "Tutta Trema e Per Le Vene," from Agostino Steffani's *Tassilone.* One of the landmarks of her career was a fully staged production of *Semiramide* by the Boston Opera at the Back Bay Theater in February 1965, with Joan Sutherland again in the title role and Miss Horne singing Arsace. Harold C. Schonberg wrote of her performance in the New York *Times* (February 9, 1965): "Miss Horne managed to throw out, prodigally, a kind of virtuosity and stylistic flexibility beyond the capabilities of any mezzo-soprano now functioning in these parts." Toward the summer of 1965 Marilyn Horne took a temporary recess from her singing career to give birth to a daughter.

Miss Horne gave a successful solo recital that included operatic arias, lieder, and Spanish songs in Toronto in February 1966, with piano accompaniment by Gwendolyn Koldofsky. In April 1966 she sang to a capacity audience at New York's Carnegie Hall and received rave reviews, especially for her renditions of bel canto arias. Several critics felt, however, that in her interpretations of German lieder she needed further development of style. Later that month she appeared with the New York Philharmonic Orchestra at Philharmonic Hall in a program directed by Lukas Foss and devoted in part to the works of Anton Webern and Alban Berg. She sang three of Berg's *Seven Early Songs* and excerpts from *Wozzeck.* In October 1966 Miss Horne presented some opera satire in a guest appearance on a Jim Nabors CBS television special. In the following month she sang the role of Jane Seymour in Donizetti's *Anna Bolena,* presented by the American Opera Society in Carnegie Hall and conducted by Henry Lewis to excellent notices.

On February 18, 1967, in a solo recital at Hunter College Assembly Hall in New York, Miss Horne scored another triumph with the florid coloratura arias but was somewhat less successful in her singing of Schumann and Wagner lieder, which seemed to lack maturity of interpretation in the view of Allen Hughes. He noted in the New York *Times* (February 20, 1967) that while she presented the songs "effortlessly and correctly," she "did not get much beneath the surface" of these compositions. On March 25, 1967 Miss Horne appeared with Galina Vishnevskaya, Richard Tucker, and Justino Diaz, at Philharmonic Hall in a presentation of Verdi's *Requiem,* commemorating the 100th birthday of Arturo Toscanini, with Leonard Bernstein conducting the New York Philharmonic Orchestra. Taking special notice of Miss Horne in his review in the New York *Times* (March 27, 1967), Harold C. Schonberg wrote: "They sang beautifully, especially the mezzo-soprano, with that big, rich voice, those booming low notes and that smooth ascent to the upper register."

With Joan Sutherland, the tenor Richard Conrad, and the London Symphony Orchestra conducted by Richard Bonynge, Miss Horne made the album *The Age of Bel Canto,* released by London Records in early 1965. In addition to the *Semiramide* duet "Serbami ognor" with Miss Sutherland, and a trio, the album contained five solos by Miss Horne. She also sang the role of Adalgisa in a 1965 RCA Victor recording of *Norma,* with Miss Sutherland in the title role and Richard Bonynge conducting the London Symphony Orchestra. In her first solo album, London Records' *Presenting Marilyn Horne,* with Henry Lewis conducting the Royal Opera House Orchestra, she sings her most successful arias, including "Ah! quel giorno ognor rammento" from *Semiramide;* "Nobles seigneurs, Salut!" from Meyerbeer's *Les Huguenots;* "Crude sorte!" from *L'Italiana in Algeri;* and "Nacqui all'affanno" from *La Cenerentola.* Reviewing the album in the *American Record Guide* (April 1965), George Louis Mayer heralded Miss Horne as "one of the most significant new singers to come along in many years." Despite some minor reservations concerning her style, Mayer nominated the album as "the best vocal recital of 1965." In her second solo album, *Souvenir of a Golden Era,* released by London Records in 1966, Miss Horne presents a program of music associated with two great names in nineteenth-century opera—Maria Malabran and Pauline Viardot. Again she is accompanied by Henry Lewis, conducting L'Orchestre de la Suisse Romande and the Geneva Opera Chorus. A stereo version of *Semiramide,* with Joan Sutherland in the lead and Marilyn Horne in the role of Arsace, was released by London Records in 1966.

Marilyn Horne—who is known as Jackie to her friends—married Henry Lewis on July 2, 1960, the day she returned from Europe to pursue her career in the United States. With their daughter, Angela Turnham, who was born on June 14, 1965, they live in the San Fernando Valley, near Los Angeles, in a pleasant home that is filled with paintings and sculpture. Henry Lewis, one of the world's most noted Negro symphony orchestra conductors, has been his wife's only singing coach since their marriage. Although she finds him a hard taskmaster, she admits that "the results are better than with anyone else." Ample in size, with dark brown hair and bright blue eyes, she projects an imposing, majestic stature, although she is only five feet three inches tall. Fond of reading and adept at languages, she likes to acquaint herself as much as possible with the lives and works of the composers whose music she sings, and with the historical backgrounds of the operas in which she appears. She is an Episcopalian and a Democrat. Her warm personality and ready wit set her apart from the popular stereotype of the prima donna.

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Who's Who in America, 1966-67

HOVING, THOMAS P(EARSALL) F(IELD) (hō′-ving)

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THOMAS P. F. HOVING

Among the qualifications that Thomas P. F. Hoving has brought to the demanding post of director of the Metropolitan Museum of Art are a flair for administration and a distinctive style in public relations. These endowments of Hoving the art historian came to light with unexpected splendor when Mayor-elect John V. Lindsay persuaded him to leave his position as curator of the Metropolitan's medieval Cloisters and become commissioner of parks of New York City in January 1966. The move was not so digressive as it at first seemed in the career of Hoving, who began at once to stress the cultural aspects of the work of the parks department and to look "at New York City in a way few men in city government ever thought to do—as a work of art," as John Garabedian observed in the New York *Post*. Succeeding the late James J. Rorimer, Hoving took office in April 1967 as head of the country's wealthiest and most esteemed museum.

Thomas Pearsall Field Hoving was born on January 15, 1931 in New York City to Walter and Mary Osgood (Field) Hoving. His father, who had come to America as a child with his Swedish parents, was an executive in retail stores who has since become chairman of the board of Tiffany and Company, the jewelry firm. His parents were divorced when Thomas was five, and he and his sister, Petrea Field (now Mrs. Harry S. Durand), lived with their mother, who died in 1954. As a boy, Hoving considered Central Park his "second home." He started school in New York City's Buckley School for Boys, (which Lindsay had also attended), but was expelled for lack of discipline and went off to Eaglebrook School in Deerfield, Massachusetts. He moved on to Phillips Exeter Academy in New Hampshire, but was expelled from there for insubordination; so he went to the Hotchkiss School in Lakeville, Connecticut, from which he graduated *cum laude* in 1949. In the summer before enrolling in Princeton, Hoving worked as a copyboy and assistant to the columnist Sidney Fields on the now-defunct New York *Daily Mirror*. At Princeton he first found himself drifting, until in his sophomore year he took a course in art history. As quoted by Bernard Weinraub in the New York *Times Magazine* (July 10, 1965), a friend who knew him at the time has said, "It was as if he had found religion." Hoving concentrated on art and archeology, and his thesis on architectural history helped him to win his B.A. degree *summa cum laude* in 1953.

After graduating from college, Hoving joined the Marine Corps and spent three years as an officer, serving as a platoon leader and an executive officer of an amphibious tractor company. Upon leaving the Marines as a first lieutenant, Hoving discussed with his family his career plans. "My father wanted me to go into business," he said in an interview for the New York *Post* (December 9, 1965), "but once it was firmly established that I was interested in the arts and history, he accepted it." Hoving went back to Princeton University as a graduate student in art and archaeology in 1955 with a fellowship from the National Council of the Humanities. In 1956-57 he took a year off to travel in Europe, visiting museums and working with a team of Princeton archeologists on the excavation of the ancient Greek town of Morgantina on Sicily. He returned to Princeton on a Kienbusch and Haring Fellowship and took his Master of Fine Arts degree in 1958. In 1959 he was awarded his Ph.D. degree in art history after completing his dissertation, "The Sources of the Ada Group Ivories," on the famous Carolingian ivory carvings. His work was supervised by Professor Kurt Weitzmann, who had himself studied under the first great authority on ivory carvings, Adolph Goldschmidt. Hoving was quoted years later in the *New Yorker* (March 5, 1966) as saying "with neither regret nor vanity, 'I was to be third in a chain of great ivory historians. . . . Now I am in the Department of Parks.' "

It was in 1958, at the annual student symposium of the New York Institute of Fine Arts, that Hoving attracted the attention of the director of the Metropolitan Museum of Art, James J. Rorimer. Hoving read his paper "Antique Repertory in Annibale Carracci's Galleria Farnese," and Rorimer, who had recently purchased a large marble table that had once been in the Farnese Palace, became interested in Hoving's special knowledge and offered him a place on the museum's staff. In July 1959 Hoving began work as a curatorial assistant at the Cloisters, the Metropolitan's collection of medieval arts housed in separate quarters—including several medieval cloisters brought over intact from Europe—at the northern tip of Manhattan, overlooking the Hudson River. Hoving's first assignment was to write a letter rejecting a marble relief carving that the museum had been offered, but he felt it was of value and set about to prove its authenticity, showing that it came from the pulpit at San Leonardo in Arcetri in Florence, Italy. Soon afterward, Hoving became the museum's chief liaison with the world art market for works from the period from about A.D. 300 to 1500, making many trips to Europe in search of art treasures. His most notable find came in 1962, when he spent several days in a bank vault in Zurich studying an ivory cross, which he finally identified as a twelfth-century whalebone ivory cross from Bury St. Edmunds in England. The cross was later purchased by the museum for over $500,000 and is considered one of its more important acquisitions in recent years.

Hoving had already begun to show his concern for the world outside his specialty when, during 1963-64, he appeared as host on WNDT, New York City's educational television station, on a half-hour program called *Metropolitan Wonderland*, which he wrote. A biweekly series, it discussed recreational and cultural facilities in and around New York, including such places as the Brooklyn Museum and Central Park. Hoving also did a show in 1964 about the Bury St. Edmunds cross for television, and he worked with National Educational Television on a 1965 presentation of the twelfth-century musical drama, *The Play of Daniel*, filmed at the Cloisters. Meanwhile, in 1963, he had become associate curator of the Cloisters, and in July 1965 the Metropolitan Museum appointed him to be curator of the department of medieval arts and of the Cloisters—the first time since 1954 that the two departments were merged under one supervision.

His career as a curator was to be short-lived. Hoving had worked as a volunteer for the 1960, 1962, and 1964 campaigns of John V. Lindsay, United States Representative from Manhattan's so-called "silk stocking district." The two men had become casual friends, having first met while passing out leaflets in the same building. In the spring of 1965, when Lindsay began his campaign for the mayor's office, Hoving was asked to prepare a white paper on the city's parks. He had long been interested in city planning and parks—particularly in the contributions of the great nineteenth-century landscape architect, Frederick Law Olmsted, who designed New York's Central and Prospect parks. Eventually taking a leave of absence from his museum job, Hoving worked ceaselessly to draw up what Lindsay was to call "the finest report on the City's parks and recreational programs drafted in modern times." Issued in the fall of 1965, the report blasted the city park administration of the past fifteen years—as might have been expected in a document for a political campaign—but it went far beyond that, outlining a program of specific improvements. Lindsay was elected, and two days later he asked Hoving privately to join his administration. On December 1, 1965 he announced that Hoving would be the new parks commissioner, succeeding Newbold Morris.

Press reports commented on the fact that Lindsay had, appropriately, introduced Hoving to the public at a boathouse in Central Park and also noted the new commissioner's refreshingly frank and relaxed manner. Jerome Zukosky wrote in the New York *Herald Tribune*, (December 4, 1965) of Hoving as "a museum curator with no experience in public administration or recreation planning," and went on to say, "Constructive change is difficult to achieve at best and for him it will be doubly difficult." Hoving, however, immediately began to make it all seem rather easy, and in the next few weeks he issued the first of the statements and plans that were to make him and his department the conversation piece of the coming year. New Yorkers paid attention when he took a strong stand against the use of Coney Island property for a housing project, or suggested using contemporary sculpture outdoors around the city, or persuaded Robert Moses, chairman of the Triborough Bridge and Tunnel Authority, to donate land for a temporary park, or visited a playground and spoke out against the things he did not like. By the time that he officially assumed his post, on January 1, 1966, Hoving had become something of a personality. One of his first acts as commissioner was to appoint two architectural historians, Henry Hope Reed Jr. and Clay Lancaster, as curators of Central Park and Prospect Park, respectively. "After all," Hoving had said earlier, "parks are works of art just as a painting or sculpture is and they need to be cared for as an artistic entity."

As the year went on, Hoving continued to make changes, many of them stemming directly from the white paper he had prepared for Lindsay's campaign. He announced a competition for the design of temporary food stands for Central Park; he transferred certain park department deposits to Harlem banks; he submitted an enlarged budget and threatened to close park facilities in more affluent neighborhoods instead of in the poorer sections that were usually the first to suffer when funds were short; he sponsored an "artistic happening" by providing free paint and 105 yards of canvas, stretched on a fencelike support, and inviting everyone to paint away. During the summer Hoving turned Central Park into a continual festival: he showed up at the opening concert by the Goldman Band in a Gay Nineties costume; he initiated a series of nightly concerts at the Wollman Memorial Skating Rink, where for $1 admission people could enjoy popular musicians; he opened a new outdoor cafe-restaurant in the park; and rowed about the pond with Mayor Lindsay, splashing water on the photographers. His most widely hailed achievement was to have automobiles banned from Central Park on Sundays, so that bicyclists and strollers would have safer roadways and fresher air.

While gaining much publicity with such events, or "Hoving's Happenings," as they came to be called, Hoving was also having a serious impact on the city's parks and recreation facilities. For one thing, the police department reported that there was less crime in the city's parks. On a more positive note, he engaged recognized designers to improve playgrounds and play equipment and leading architects to submit plans for other facilities. Another of his innovations was to persuade private individuals, businesses, and foundations to contribute money for special projects that the department's budget could not afford or justify. Realizing what an asset Hoving was, Lindsay designated Hoving to represent him on the board of trustees of the New York Library System. And on November 21, 1966 Lindsay named him to head one of the new "super agencies" in the reorganized city government, the recreation and cultural affairs administration.

But it was not all fun and games with Hoving, for he sometimes found himself at odds with influential people in New York. He openly resisted Columbia University's plans to build a gymnasium on a park near the edge of Harlem. At various times he was attacked by members of the parks department union, the teamsters union, and the musicians union for his projects, and occasionally he exchanged words with New York City's other colorful commissioner, Henry Barnes, the traffic commissioner. He had major disputes with Robert Moses and with Huntington Hartford, an heir of the A & P fortune. Hartford offered money to the city to build a cafe-pavilion on the southeast corner of Central Park, a project that Hoving opposed from the outset.

Ever since the death of James J. Rorimer on May 11, 1966, rumors had circulated that Hoving might be chosen to succeed him as director of the Metropolitan Museum of Art. When official announcement of the appointment was made on December 20, 1966, many New Yorkers felt a sense of loss, although Hoving was not to take up his new post until April 15, 1967 and was to remain associated with the Lindsay administration as consultant to the mayor on parks and cultural matters. Pete Hamill, the New York *Post* columnist, even suggested a "Save-Hoving-for-New York Week" to collect money to make it worth his while to remain with the city.

As director of the Metropolitan Museum of Art—at a salary of about $50,000—Hoving heads one of the world's major museums, with overall responsibility for its vast collections, its educational programs, and its staff and administration. At the time of his appointment, however, museum officials announced that Joseph V. Noble was being made vice-director for administration, a new position designed to free the director from certain tasks. The ninety-seven-year-old Metropolitan Museum of Art has an annual operating budget of $5,500,000, a staff of about 670 employees, and a possibly unsurpassed collection of over 365,000 works of art. It receives some 6.000,000 visitors a year.

The new director's first months in office have fulfilled Russell Lynes' prophesy in the New York *Times Magazine* (January 1, 1967) that "Hoving is likely to make [the museum] a friendlier and more exciting playfield of the arts—less austere but no less devoted to quality." On the day he assumes the post, April 15, the museum opened a dramatically displayed show of sculpture, painting, and other artifacts, entitled "In the Presence of Kings." In May, Hoving opened the museum to the public on Tuesday evenings, and in June he introduced dramatic works and poetry readings staged in the galleries. He has since then announced plans for a reorganization of the museum staff with a new contemporary arts department; the installation of the Temple of Dendur, a gift from the United Arab Republic, on the grounds of the museum adjoining Central Park; the expansion of the American wing of the museum; and a multimedia exhibition on the history of Harlem since 1900.

Thomas P. F. Hoving married Nancy Melissa Bell in October 1953, and they have one daughter, Petrea Field, born in 1957. In an article entitled "A Happening Called Hoving" in the New York *Times Magazine* (July 10, 1966) he was described as "a handsome, 6-foot-3 aristocrat, charming, blunt, articulate, a liberal, a Republican, a bit of a rebel. . . ." He is very slender and has lively dark eyes. He once painted occasionally and for his own pleasure collects sculpture and paintings. Skiing and ocean yachting are his sports, and in the summer of 1966 he was on the crew of a yacht that raced from Bermuda to Copenhagen. He used to move about the city on a secondhand Czech motorcycle, a Jawa. Some New Yorkers found Hoving could be "very uncool" when things were not done his way: "I'm not afraid to be a force," he once said.

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HOWE, HAROLD, 2D

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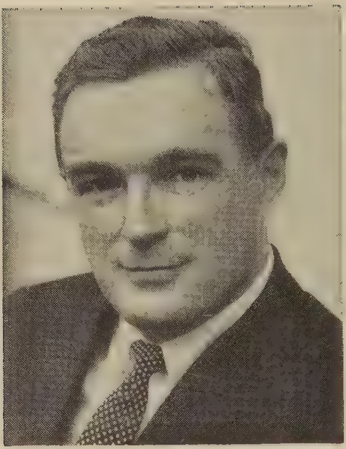
According to Harold Howe 2d, the blunt, courageous, and controversial United States Commissioner of Education, "the educator must speak out and he must act." Himself an activist and a self-defined "pragmatic persuader," Howe is convinced that the public school is the place where the country's social ills will be cured, once school segregation, which he



HAROLD HOWE 2D

views as the most critical issue in American education today, has been eliminated. He therefore became a prime mover behind the federal government's program to abolish school segregation, both de jure as in the South, and de facto, as in the North, by enforcing desegregation guidelines based on Title VI of the 1964 Civil Rights Act. In doing so, he brought down upon his head the wrath of some Southern Congressmen, who called him the "U.S. Commissioner of Integration."

Succeeding Francis Keppel, Howe came to his present post on January 5, 1966 with impressive and diversified credentials. He taught in preparatory schools and served as principal of leading public high schools before coming to Scarsdale, New York as superintendent of schools in 1960. Prodded by his social conscience and interest in experimentation, he became the executive director of the Learning Institute of North Carolina in 1964, where he innovated special tutorial projects for disadvantaged students. Like his predecessor in the United States Office of Education, Howe is a tough-minded generalist who lacks a professional degree in education.

Harold Howe 2d was born in Hartford, Connecticut on August 17, 1918 to Arthur and Margaret Marshall (Armstrong) Howe. His grandfather was Samuel Chapman Armstrong, a Union General during the Civil War, who founded Hampton Institute, a Negro college in Hampton, Virginia, in 1868 as a trade school for former slaves. His abolitionist grandmother left her native New England to go South to teach Negroes after the Civil War. His father, the Rev. Arthur Howe, an all-American quarterback at Yale in 1911, and a Presbyterian minister, was a professor at Dartmouth College and president of Hampton Institute. His growing years at Hampton bred in Harold Howe an easy and unselfconscious relationship with Negroes and a missionary streak. It was there that his lifelong concern with school desegregation began.

At the Taft School in Watertown, Connecticut, Howe was not only valedictorian of his class but a three-letter man in hockey, football, and track. He then went to Yale, where he played freshman football and was a defenseman on the varsity hockey team. McGeorge Bundy, a former classmate and a close friend, recalls that Howe, who graduated from Yale with a B.A. degree in history in 1940, was "the most respected man in the class."

During the academic year of 1940-41, Howe taught history at Darrow School in New Lebanon, New York, the former site of a Shaker village in the Berkshire Hills. After the United States entered World War II, he skippered a minesweeper as a lieutenant in the United States Navy. Discharged in 1945, he taught history at Phillips Academy in Andover, Massachusetts, the nation's oldest incorporated academy and one of its most distinguished preparatory schools. In 1947 he obtained his M.A. degree from Columbia University. During the early 1950's—from 1950 until 1953—Howe had his first taste of public school administration, as principal of Andover High School in Andover, Massachusetts. Leaving Andover High School, he became principal of Walnut Hills High School in Cincinnati, Ohio, where he remained until 1957. At the nationally known Newton High School, in Newton, Massachusetts, Howe devised an Oxford University-type house system that divided 3,000 students into six groups, each with its own faculty and advisers. Widely noticed, his innovations in Newton led to his appointment as superintendent of the Scarsdale school system in 1960. There he met an active worker in the PTA named John W. Gardner, who later became United States Secretary of Health, Education, and Welfare, and the man who was later to offer Howe the position of United States Commissioner of Education.

In 1964 Howe left Scarsdale to become the first director of the Learning Institute of North Carolina, a private nonprofit organization established by former North Carolina Governor Terry Sanford to experiment in projects for both gifted and poor students, with special emphasis on poverty-related problems of education. Among the programs that Howe pioneered were a summer workshop in desegregation that brought together fifty white and fifty Negro teachers for a dialogue that proved mutually beneficial. He also established an "advancement school" for potential school dropouts, both Negro and white.

Acting on the recommendations of Francis Keppel and John W. Gardner, President Lyndon B. Johnson named Harold Howe 2d to be United States Commissioner of Education on December 18, 1965. Keppel left his position as Commissioner of Education to occupy the newly created post of Assistant Secretary (for Education) of the Department of Health, Education, and Welfare. At the time of his recess appointment Howe was serving as a trustee of Vassar College and Yale University, as an adjunct professor of education at Duke University, and as a consultant to several school systems, including that of Hawaii. On accepting the appointment, Howe underscored his belief that the schools should serve as the instrument for social change. He also pledged himself to vigorous enforcement of federal school desegregation laws, but at the same time he urged Southerners to develop a spirit of co-operation that would obviate the need for federal coercion in implementing desegregation. Summing up his views on federal control over education, Howe said that "localism in education gives communities the right to have both good and bad schools, and the right has been liberally exercised in both directions. What the federal government is now about . . . is to curtail the right to have bad schools."

In March 1966 Howe announced a series of stringent minimum desegregation requirements that school districts had to meet to qualify for the billions of dollars in federal aid available under provisions of the Elementary and Secondary Education Act of 1965. The new guidelines required that a minimum of 15 to 20 percent of the Negro students in a district attend desegregated schools and demanded that officials of school districts mail notices of free choice to all pupils, who would then choose which schools they preferred to attend. Provision was made for Office of Education evaluation of school district programs and for desegregation of school faculties. Emphasizing that his agency's investigative staff would be doubled, so that it could distinguish on the spot between "paper compliance" and actual performance, Howe set the deadline for compliance with the new rulings for April 15, 1966. Predictably, Howe's announcement aroused the ire of many Southern congressmen. By the deadline date only one-third of the school districts in the seventeen Southern and border states had effected the relevant changes, the remaining districts having chosen to forego federal school aid rather than submit to what their spokesmen described as "compulsory race mixing." In the face of this flinty opposition, the Office of Education was obliged to renege on its position, with Secretary John W. Gardner declaring that the guidelines should not be interpreted as hard and fast rules.

In a major policy speech at the Founders Day Convocation of Teachers College, Columbia University in May 1966, Howe punctured Northern self-righteousness about school integration. He argued that while Southern segregation was legally established and hence subject to legal attacks, Northern de facto segregation had grown up outside the law and did not readily respond to civil rights legislation. Howe coupled his commitment to long-range abolition of ghetto segregation with an immediate pledge to improve schools in Northern slums. True to his word, he blocked $3 million in federal funds earmarked for Chicago.

Although Howe also made news in 1966 by favoring private administration of college loan programs and by criticizing excessive use of automated teaching aids as wasteful, he continued to address himself most boldly to the question of desegregation. In June 1966, for example, he told a school administrators conference at Teachers College of Columbia University: "I feel we have accomplished very little so far. . . . The small progress that the South has made toward desegregation has been offset by increasing de facto segregation in the cities of the North." In the same speech he argued that the best way to achieve desegregation would be for individual school administrators to act on their own initiative, putting their jobs on the line. When he finished, the school administrators gave him a standing ovation.

In July 1966 Howe released the report of a survey of American educational opportunities that had been ordered by Congress, pointing out that the survey provided documentation for what was already known or suspected, rather than any radically new information. Based on a study of 4,000 schools, 645,000 pupils, and 60,000 teachers, the report showed that the vast majority of children in the United States still attended segregated schools. According to the report, Negro pupils suffer from inferior facilities, such as books and laboratories, teachers in Negro schools tend to be less able than those in white schools, and the education gap between white and Negro pupils widens as they go on from grade to grade.

Howe has suggested that the giant school boards that dominate education in large cities be broken up. Although he has deplored racially distorted textbooks, he has pointed out that the Office of Education neither possesses the power to censor such books, nor seeks it. Addressing the American Federation of Teachers in August 1966, Howe praised teacher militancy and described it as "one of the most helpful developments in education today."

His fervor in the cause of desegregation attracted hostility from Southerners. Southern criticism came to a head in September 1966, when Howe appeared before the House Rules Committee on proposals to investigate his desegregation guidelines. The Rules Committee hearing inevitably became an arena in which Howe was pitted against critics hostile to the Federal school desegregation guidelines. At the same time he was attacked on the House floor in a speech by L. Mendel Rivers of South Carolina, who declared that [Howe] "talks like a Communist. That's why some of us who know him call him the Commissar of Education." Defending himself against vituperation, Howe said his guidelines were not an attempt to establish racial balance but instead sought to end dual school systems for whites and Negroes in violation of the 1954 Supreme Court ruling. Defending Howe, many Congressmen called Rivers' attack "McCarthyite," and questioned the right of the Rules Committee to question Howe. Representative Ray Madden of Indiana, for example, termed the hearings "nothing but a political inquisition . . . a sideshow . . . and filibuster."

Undaunted by the House Rules Committee, Howe reaffirmed his commitment to the guidelines. He came out from the affair comparatively unscathed, confident that the hearings had cleared the air. In October, however, the Senate Appropriations Committee cut $3.1 million from the Office of Education funds, and Howe suffered another setback when Congress approved a bill prohibiting him from deferring funds from a school district for more than ninety days without holding a hearing and coming to a decision as to whether the district had in fact violated the Civil Rights Act of 1964.

Continuing to make more news than any of his predecessors, in November 1966 Howe announced the creation of an agency that will function as an educational clearing house. It will evaluate educational television, films, books, and other teaching aids, and advise public and private elementary and secondary schools throughout the United States on what to buy and how to use it. He also announced his support for "family life education and sex education as an integral part of the curriculum from preschool to college and adult levels." Disturbed that gains made by disadvantaged preschool children through Operation Head Start were being jettisoned by lack of follow-up in kindergarten and first grade, in December Howe argued for a wholesale application of Head Start standards in the primary grades, despite its prohibitive cost.

Controversy over Howe's guidelines continued in December 1966 when Howe appeared before a House Judiciary subcommittee investigating the question. Appearing before the committee, Howe attacked so-called free choice desegregation plans as unsound because they placed the "burden of change" on Negro parents, who, in the South, are subject to pressures and harassment. In an ironic turn of events his guidelines were attacked by such liberal Congressmen as Clark MacGregor of Minnesota, who argued that the guidelines "provided for gradualism . . . and actually slowed desegregation." Howe's policies were dramatically vindicated on December 29, 1966 when the United States Court of Appeals for the Fifth Circuit in New Orleans, in an opinion written by Judge John Minor Wisdom, ruled that Howe's guidelines be followed by Federal courts in school desegregation orders.

Continuing to take controversial stands in 1967, Howe has declared that school administrators must welcome the uneducated leaders of the ghettos to help educate disadvantaged children, has challenged private school headmasters to abandon their role as "servants of their somewhat specialized clientele and start considering themselves as a community resource," and has adopted the position that college students and graduate students should no longer be deferred from the draft. He has come out strongly for President Johnson's school aid bill and against the GOP substitute bill, sponsored by Representative Quie of Minnesota, which diverted money away from programs for underprivileged children by providing for the awarding of block grants to the states to be used as each state saw fit.

In a surprise move in May 1967 Secretary John W. Gardner stripped administrators of all programs within the Department of Health, Education, and Welfare, including Howe, of civil rights enforcement power. Some observers saw the move as an attempt to remove some of the pressure against Howe, while others saw it as a step towards less stringent desegregation enforcement and an attempt to soften Southern opposition to President Johnson's school bill.

Harold Howe 2d married Priscilla Foster Lamb, whom he met when they were both volunteer workers in the Labrador mission of Dr. Wilfred Grenfell, on September 4, 1940. They have three children: Catherine, who is married to an AID worker, Merrill, a student at Wellesley College, and Gordon. The family still maintains a farm in Ashland, New Hampshire, where Howe can indulge in fly-fishing, ice fishing, mountain climbing, and skiing. Howe, who once climbed the Matterhorn, also enjoys such quieter diversions as cabinetmaking, and much of the Howe household furniture came from his hand. Standing six feet two inches and weighing around 200 pounds, Howe was once described by Mary McGrory in the New York *Post* (October 3, 1966) as a "sandy-haired, square-jawed pipesmoker who looks something like Steve Canyon." Observers have admired Howe's ability to keep his cool, but he admits that he maintains his high boiling point only through constant cultivation. He attributes his talent for fielding questions with ease and for ad-libbing to the experience he once gained as moderator of a Boston television program called *College and You.*

In January 1967 President Lyndon B. Johnson named Howe chairman of a seven-member national advisory committee on basic adult education. He is also vice-chairman of the board of trustees of the College Entrance Examination Board, a trustee of the Taft School, and a member of the board of directors of Rockywald Deephaven Camps, Inc., Holderness, New Hampshire. He is also a member of the Commission on the Humanities.

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HUDSON, CHARLES L(OWELL)

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The president of the American Medical Association during 1966-67 was Dr. Charles L. Hudson, a Cleveland internist who is known in medical politics as "a moderate's moderate." Three days after Hudson began his one-year term on June 28, 1966, Medicare, the federal program of partial medical insurance for the aged long and ferociously fought by the A.M.A., went into operation, and Hudson's chief challenge as president was the adjustment of the 214,000-member national physicians' organization to the Social Security-based plan. Although he himself does not relish Medicare, as A.M.A. president he met with general success in urging doctors to co-operate with it, not only for ethical and legal reasons, but also because involvement is necessary if the present limited program is to be kept within its proper bounds and prevented from growing into a veritable national health service, which he regards as "the real threat." As an internist, Dr. Hudson pursued private practice, and also headed the outpatient department at the University Hospitals of Cleveland, until 1962, when he became a salaried member of the staff of the Cleveland Clinic. Since 1935 he has, in addition, taught at Western Reserve University, where he is now associate clinical professor of medicine. Dr. Hudson was succeeded as president of the A.M.A. in June 1967 by Dr. Milford O. Rouse.

Charles Lowell Hudson was born in Merrill, Michigan on August 5, 1904 to Dr. James Harvey Hudson, a general practitioner, and Sophia (Dunn) Hudson. A brilliant student, he progressed rapidly in school. At fifteen he graduated from high school and entered Alma College in Alma, Michigan, where he pursued a liberal arts course. At Alma he worked in his spare time for Hansford M. MacCurdy, professor of biology and geology, mostly cataloging specimens, and for a time he considered the possibility of going into biological science.

Hudson played some basketball at Alma, but his size limited his potential on the court and he concentrated his extracurricular energy elsewhere, chiefly in forensics. In his senior year he was manager of oratory and debate on the campus and served as president of the Michigan State Oratorical League. He also participated in dramatics and sang in the glee club, and he helped to pay his way at Alma by leading the Varsity Sextette, a dance band in which he was vocalist and tenor saxophonist.

After receiving his A.B. degree *magna cum laude* from Alma, in 1924, Hudson taught English, chemistry, and public speaking and coached debating at Manistique (Michigan) High School for two years. He entered medical school at the University of Michigan in 1926 and graduated *cum laude* in 1930. After obtaining his M.D. degree, he went to Cleveland, where he fulfilled his internship and assistant residency at the University Hospitals. From 1932 to 1934 he studied pharmacology and kidney physiology on a research fellowship in the department of pharmacology at the University of Pennsylvania.

On his return from the University of Pennsylvania in 1934, Hudson became chief resident in medicine in the University Hospitals of Cleveland, and the following year he was promoted to assistant physician in the hospitals. In 1935 he also joined the faculty of Western Reserve University in Cleveland, as an instructor in medicine, and during the same year he went into private practice in internal medicine.

During World War II, Dr. Hudson served with the United States Army's 36th General Hospital—which won a unit citation—in North Africa and Europe. Discharged with the rank of lieutenant colonel and four battle stars at the end of the war, he returned to his private practice and his hospital and university posts in Cleveland. In 1946, in addition to his other duties, he assumed those of senior attending physician at the Cleveland Veterans Administration Hospital, a post he continued to fill for sixteen years. In 1956 he became associate physician in charge of the out-patient department at the University Hospitals, and in 1958 he was appointed to his present position of associate clinical professor of preventive medicine at Western Reserve University. From 1958 to 1961 he also directed the university's health service.

In the Ohio Medical Association, Hudson was president, chairman of the council, and speaker of the House of Delegates in 1955-56 and chairman of the committee on government relations from 1956 to 1962. In the American Medical Association, he became a member of the House of Delegates, the policy-making body of the A.M.A. in 1955 and of the speakers bureau in 1956. He served in 1959 as chairman of the A.M.A.'s conference on commercial insurance and medical service; from 1959 to 1961 as a member of a special commission on medical education, and in 1960-61 as chairman of the committee on nursing and the subcommittee on the economics of medical care, and also as a member of the council on medical service. He became a member of the board of trustees of the American Medical Association in 1961.

DR. CHARLES L. HUDSON

As a trustee of the American Medical Association, Hudson earned a reputation as a skilled behind-the-scenes conciliator, able to talk sympathetically and persuasively with people on both sides of a divisive question. His talent for diplomacy became most evident at the A.M.A.'s clinical meeting in Portland, Oregon in 1963, shortly after the Surgeon General of the United States had issued his report on smoking and cancer. When the membership seemed hopelessly split over the problem of whether to accept or reject the report, Hudson helped to develop an alternative, an independent study sponsored by the A.M.A., and he rounded up the solid backing of the membership for the project.

The temporary problems that arise from time to time for resolution by the American Medical Association shrink to insignificance beside the perennial specter that has haunted the organization for decades: government intervention in private medical practice. The A.M.A. fended off all threats of such intervention with relative ease until Medicare, a program of limited medical insurance for the aged based on Social Security, joined the phenomenal flood of long-resisted social legislation that President Johnson sent rolling through Congress during his first two and one-half years in office.

In 1965, as the Medicare bill gained momentum on Capitol Hill, the A.M.A. frantically accelerated its lobbying and advertising against the legislation, pouring more than a million dollars into the last-ditch campaign. But the effort was futile. When the A.M.A.'s House of Delegates convened in New York in June 1965, the bill had already passed the House of Representatives, and passage in the Senate appeared imminent. (The Senate finally passed it on July 28, 1965, and on July 30, 1965 President Johnson signed the legislation into law. The Medicare program went into operation a year later, on July 1, 1966.)

Widespread among the delegates at the 1965 convention was a die-hard sentiment favoring a massive boycott of the Medicare program by doctors. At the top echelon of the organization, however, cooler heads prevailed. They saw that rebellion or vindictiveness would accomplish nothing, except perhaps a blacker public image for the A.M.A. and a draining of its energies away from the more crucial task it faced in the future: to keep Medicare within its present limits and prevent it from expanding into a comprehensive program of socialized medicine like the British National Health Service.

When the convention opened, there were three candidates for president-elect: Dr. Hudson, Dr. Durwood G. Hall, a Republican Congressman from Missouri who had campaigned openly for a boycott, and Dr. Willard A. Wright. On the second day of the convention, Dr. Walter H. Judd, a former Republican Congressman from Minnesota, also became a candidate. The trustees preferred Hudson, who was known to be the most moderate of the four. Although antipathetic to Medicare, he had opposed a boycott when that issue had come before the Ohio Medical Association.

Hudson was elected on the third ballot. In his brief acceptance speech, he carefully avoided the controversial issue of Medicare and in an article syndicated by the Newspaper Enterprise Association a month later, Roger Doughty quoted Hudson as saying, "Right now we're taking a wait-and-see attitude toward Medicare. We have to react to the situation of the times. I do feel there is room for an honest difference of opinion within the organization" (Chicago *Daily News*, July 24, 1965). In an address to a county medical association in Georgia early in January 1966, however, Dr. Hudson warned that "sabotage of Medicare by non-cooperation would bring adverse public reaction," and during his year as president-elect he, along with Dr. Appel, co-operated with the federal Department of Health, Education, and Welfare by helping to draw up the procedures by which Medicare would operate.

Dr. Hudson was inaugurated as president of the American Medical Association on June 28, 1966, at the annual meeting of the A.M.A.'s House of Delegates, in Chicago. His inaugural speech was aimed at quieting fears that Medicare would deprive doctors of their professional freedom, and at making clear that under his administration the A.M.A. would continue to co-operate with the government. "I find it wasteful of our collective professional energy to belabor the past. . . . We are not stepping off the brink into a bottomless pit of professional destruction and despair," he said as quoted in the New York *Times* (June 29, 1966), while he conceded that Medicare would be "probably vexatious at first and possibly even unfair."

In its voting on June 29, 1966, the House of Delegates gave three strong indications that it was not yet ready to live peacefully with Medicare. Overriding the moderates, the convention approved a resolution urging A.M.A. doctors to bill all patients directly instead of using the Medicare apparatus. Secondly, the delegates chose, by acclamation, Dr. Milford Rouse as president-elect, to succeed Hudson in June 1967. Rouse, a Dallas gastroenterologist with a solid right-wing political reputation, was formerly director of Texas millionaire H. L. Hunt's Life Line Foundation. After his election, Rouse told a news conference that he would refuse to accept patients who insist that he use Medicare machinery for billing.

Thirdly, the House of Delegates passed a resolution approving what was tantamount to a kind of anti-Medicare hospital boycott. The resolution asserted that it would be "unethical" for an A.M.A. doctor to replace a pathologist, radiologist, or any other hospital-based doctor dismissed for refusing to use Medicare machinery in billing. The A.M.A. legal department warned that the resolution could expose the organization to anti-trust liability and perhaps invite a lawsuit that could "wipe us out," and Dr. Hudson pleaded with the delegates to rescind the resolution, but to no avail. In making his futile appeal, during the closing session on June 30, 1966, Hudson said: "We must guard against falling into the trap of denying the federal government its rightful responsibilities. There are many services that are the natural province of government. If we go too far in our advocacy of a governmental 'hands off' policy toward every phase of life, we open ourselves to the same kind of contempt we feel for those who go too far in expounding government intervention in all phases of it. We must strike a balance, in supporting government action where it is constitutionally and logically needed, and opposing it only when it goes beyond those bounds."

In his first report as president of the A.M.A., Hudson proposed before the House of Delegates, meeting in Las Vegas on November 28, 1966, that private volunteer medical task forces be formed to fight disease, largely without charge, in slums and other disadvantaged areas. As quoted in the Washington *Post* (November 29, 1966), Hudson said, "You have heard me say that governmental involvement with so-called social insurance is less important, in the form of Medicare as it is now, than the form it will take in the future. Our best effort for containment will be to eliminate the areas where need for health care is apparent." Reviewing the first half-year of the Medicare program in a press interview in January 1967, Hudson said that fewer doctors were objecting to the program, publicly or privately.

Since 1962, Dr. Hudson's full-time work in internal medicine has been at the Cleveland Clinic, a 300-doctor private clinic that rivals the Mayo Clinic in size. A director of the Cleveland Academy sociation he has been a member of the committee of Medicine since 1950, Dr. Hudson served as its president in 1952-53. In the Cleveland Welfare As- on the chronically ill since 1955 and a trustee since 1962. Since 1955 he has been on the Cleveland

Hospital Council's committee on professional problems. He has served on the advisory committee for the Visiting Nurse Association since 1957 and he was a member of the careers committee of the National League of Nursing from 1958 to 1961. Dr. Hudson has been a member of the advisory committee on medicine for Blue Cross in Northeast Ohio since 1955, and a trustee of the National Association of Blue Shield Plans since 1962. From 1957 to 1962 he was a director of the Cleveland Medical Library Association, and he served as its president in 1962-63.

Dr. Hudson is a diplomate of the American Board of Internal Medicine; a Fellow of the American College of Physicians; and a member of the American Federation for Clinical Research, the Medical Arts Society, the Pasteur Club, the Galens Society, and the Alpha Omega Alpha medical honor society. A Presbyterian, Hudson is a deacon of his local church. A Republican, Dr. Hudson was an ardent supporter of Barry Goldwater for President in 1964.

Dr. Charles L. Hudson and the former Ruth Strong were married on September 29, 1937. They have two daughters, Judith and Mary, and a son, Charles, Jr. For relaxation, Hudson sings, plays the saxophone, drinks an occasional dry martini, plays golf, or retreats to his vacation house near Parry Sound in Canada. He normally leaves his work behind him at the clinic or the office, and he does little reading outside of medical journals.

Gray-haired, trim Dr. Hudson is five feet nine inches tall and weighs 155 pounds. The writer of the New York *Times* profile on the doctor singled out his two most salient qualities as "calmness and sedate showmanship." According to the *Times* writer, Hudson is fascinated by automobiles, in which his taste runs to the "showy, expensive" more than the "sporty." Roger Doughty in the syndicated N.E.A. story in the Chicago *Daily News* described him as "quiet, confident, articulate . . . central casting's version of an elder statesman on a [Dr.] Ben Casey television episode. . . . fortified with a subtle sense of humor, the respected internist presents the perfect picture of the wise, philosophical physician."

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ROSS HUNTER

Restoring glamour to motion pictures has become a multimillion dollar enterprise for producer Ross Hunter, who since 1951 has made about forty films that have earned well over $150,000,000 for Universal Studios. Defying the trend toward cinematic realism, Hunter has aimed at wooing back women audiences with pictures that are frankly sentimental or frothy and that feature gorgeous leading ladies arrayed in magnificent wardrobes and exotic and often improbable settings. Chief among his box-office successes are *Magnificent Obsession* (1954), *Tammy and the Bachelor* (1957), *Pillow Talk* (1959), *Midnight Lace* (1960), *Flower Drum Song* (1962), and *Thoroughly Modern Millie* (1967). Hunter went to Hollywood in 1944 to be an actor, and when he turned to producing, his business acumen in balancing budgets soon put him in the ranks of top moneymakers. Although he is regarded with envy and scorn by some of the other producers, and his films are often lambasted by the critics, Hunter remains imperturbed and continues to turn out highly lucrative films according to his formula, as quoted in *Show* (August 1962), that "you might as well have a murder take place on an oriental rug as on someone's dirty linoleum."

Ross Hunter, who is of German, Austrian, and Jewish descent, was born Martin Fuss in Cleveland, Ohio on May 6, 1924, the son of Isadore and Anna (Rosen) Fuss. "I come from a warm, schmaltzy, togetherness family . . . that was mostly interested in education," he told Bill Davidson in an interview for *Show* (August 1962). After graduation from Cleveland's Glenville High School, he enrolled at Western Reserve University, where he studied English, speech, dramatics, and languages. He obtained an M.A. degree in English before he was twenty and began to teach English and dramatics at Glenville High School. He also acted in plays at the Cleveland Playhouse and the Cain Park Theater. When the United States entered World War II, Fuss joined the Army, where he served for two years in an intelligence unit before a serious injury led to his discharge.

Very soon after he resumed teaching, some of his drama students at Glenville High School who had seen him act mailed his photograph to Paramount

Pictures in New York. Fuss was called to New York to make a screen test, but it was not until a talent scout from Columbia Pictures watched him rehearse for a radio program that he was given a contract. When he arrived in Hollywood in 1944, the Columbia Pictures casting director Max Arnow suggested that he change his name to Ross Hunter.

Although originally his first assignment was to replace Glenn Ford in *Tonight and Every Night,* with Rita Hayworth, Hunter was diverted to *Louisiana Hayride* (1944), with Judy Canova. In the next four years, from 1945 to 1949, he appeared in nineteen Grade B films. "They dyed my hair blond and rushed me into one six-day production after another. I played the same military picture over and over again, just changing my uniform to a different branch of the service," he recalled in the *Show* interview. He appeared with other young would-be-stars —Larry Parks, Lloyd Bridges, Nina Foch, Jinx Falkenburg, and Ann Miller—in such films as *Ever Since Venus* (1944), *The Sweetheart of Sigma Chi* (1946), and *The Groom Wore Spurs* (1951). He was earning from $1,000 to $1,500 a week, and bundles of fan mail attested to his popularity with teen-agers. But Hunter wanted roles in Grade A pictures and protested to Harry Cohn of Columbia Pictures. After suspending him for awhile, Cohn gave him a part in *The Bandit of Sherwood Forest* (1946). He later confided to Bill Davidson that he felt Hunter could not act: "He had three expressions —blank, blanker, and blankest." A short time later Hunter, who was taking penicillin to ward off effects of working in the water during the filming of *The Duchess of Idaho* (1950), developed a serious allergic reaction. He was hospitalized and then was unable to work for nearly a year, and when he returned to Hollywood in 1949, the stars were back from military service, and he was out of acting jobs.

Hunter took a position teaching in a high school near Los Angeles, but he had to leave because his students recognized him from his motion pictures and would not think of him as a teacher. He then became an instructor at the Ben Bard Dramatic School and taught speech therapy on the side. Still enthusiastic about motion pictures, he decided that he would try to be a producer. He spent all his evenings and weekends at an independent studio, the Motion Picture Center, where he learned how to cut films, plan productions, and balance budgets. He also kept up his interest in the legitimate theater and helped to organize a tent theater, producing *Dream Girl* at the San Fernando Valley Tent Theater, with his friends Virginia Grey and Lucille Ball as the stars.

After Hunter had made several futile attempts to get a production job at Universal Pictures, in 1951 Leonard Goldstein finally offered him a two-week assignment cutting production costs on *Flame of Araby*. Hunter, who figured out a way to cut $172,000 from the budget by streamlining camera operations, has been with Universal Pictures ever since. His starting salary of $60 a week soon jumped to $75. He was put to work on low-budget epics like *Untamed Frontier, Son of Ali Baba,* and *The Steel Trap,* all released in 1952. "They were dreadful," he later told Bill Davidson, "but I learned a lot making them and I nearly died laughing several times." In 1952 he was made an associate producer at a salary of $125 a week. His first color film, *Take Me To Town* (1953), which starred Ann Sheridan, cost only $400,000 to produce but grossed over $1,500,000, and delighted Universal executives raised his salary to $200.

It was at this time that Ross Hunter began to evolve the production formula that put him in the ranks of Hollywood's top money-making producers—a formula that he uses to this day. Although most studios were turning out realistic action films, Hunter asked Universal to let him make love stories. His purpose was to lure women audiences back into the movie theaters by offering them the kind of entertainment he felt they wanted—pictures that would give them "hope." He appealed to women because he believed that it was they who decided what movies the family would go out to see.

To give women hope, Hunter makes his heroines look and dress like princesses and puts them in opulent settings with exotic backgrounds. As one way of achieving all of this on relatively low budgets by Hollywood standards, he gets performers at fairly moderate salaries by providing incentives other than money, such as publicity, stardom, and even a chance to keep the elaborate wardrobes they wear in the films. To assure wide box-office appeal, he chooses plots that have something for everybody, from teen-agers to senior citizens. Hunter was inspired by the movies he had seen when he was a boy that had stars like Joan Crawford and Norma Shearer bedecked in beautiful costumes and jewels. He has since particularly studied the films of Louis B. Mayer and Irving Thalberg and once quoted the latter's remark that audiences like people in glass cages, whom they can see but not touch.

All I Desire (1953), with Barbara Stanwyck, was Hunter's first motion picture to follow what soon became known throughout Hollywood as the "RH Factor." It used every gimmick known to soap opera and made $750,000. Although Universal Pictures officials, still skeptical, kept the young producer turning out films like *Yellow Mountain* (1954) and *The Spoilers* (1956), they let him make love stories too. To get the proper sentimental vehicles, Hunter sometimes turned to screenplays from the 1920's and 1930's, updating the costumes and glamorizing the settings. *Magnificient Obsession* (1954) was a remake based on the Lloyd Douglas novel, with Jane Wyman as the blind widow and Rock Hudson as the playboy-turned-surgeon who restores her sight. The critics were not kind, calling it a "moist text" fit only for a "mass unfurling of handkerchiefs." But moviegoers loved it and made it one of Universal's biggest all-time money earners. It was followed by other remakes: *Interlude* (1957), *My Man Godfrey* (1957), *Imitation of Life* (1959), *Back Street* (1961), and *Madame X* (1966). Lana Turner recovered her scandal-shattered popularity in *Imitation of Life,* wearing $78,000 worth of costumes and furs. The film, which Bosley Crowther of the New York *Times* labeled "a shameless tear-jerker," grossed $9,500,000.

Among the original love stories that Hunter produced were *All That Heaven Allows* (1956), *There's Always Tomorrow* (1956), *The Wonderful Years*

(1958), and *Stranger in My Arms* (1959). He tried romantic suspense in *Midnight Lace* (1960), with Doris Day and Rex Harrison, and in *Portrait in Black* (1960), which starred Lana Turner. Hunter admits that the last-named picture was one of the worst he ever made, and the critics agreed, but it earned $9,200,000.

When motion-picture fans requested a movie for family audiences Hunter turned a novel by Cid Ricketts Sumner into the first of the Tammy series, *Tammy and the Bachelor* (1957). Debby Reynolds played the bayou Cinderella in what one critic called "the biggest unabashed cornball of the year." Many reviewers found fault with the film and its successors for not touching upon the real socioeconomic problems of the South today, but audiences did not complain, and "Tammy" became one of the hit tunes of 1957.

It was not long before Hunter applied his production formula to romantic comedy, and his first venture, *Pillow Talk* (1959), was acknowledged by most film critics as the best comedy-romance in several years. For it, Hunter transformed Doris Day from the girl-next-door into a sophisticated New York interior decorator "dripping in trappings of glamour," with Rock Hudson in his first comedy role as her suitor-by-telephone. It was an unqualified box-office success, earning more than $12,800,000, and Hunter began to turn out a series of romantic comedies in the same vein. *If A Man Answers* (1962) and *I'd Rather Be Rich* (1964), which costarred Hunter's acting discovery, Sandra Dee, and her husband, Bobby Darin, were attacked by critics, who felt the films were in bad taste. *The Art of Love* (1965), despite the acting of Dick Van Dyke, was labeled "a sumptuously vulgar fashion show." *The Thrill of It All* in 1963, however, which had a witty screenplay by Carl Reiner, and Doris Day and James Garner as its stars, won the approval of the critics. Hunter's first musical film, *Flower Drum Song* (1961), cost $6,000,000 to produce but soon earned it back, playing to record audiences.

In 1961 Universal Pictures began to cut Hunter in on the profit from his films by giving his independent company, Ross Hunter Productions, 22½ percent interest in all films associating the two companies until 1964. At the end of 1964 Universal Pictures, which had been taken over by Music Corporation of America, offered Hunter a new contract that would commit him to make pictures exclusively for Universal for seven years, with a budget of $75,000,000 to spend on about twenty-five new films. The contract was one of the largest of its kind in filmland history.

Since 1964 Hunter has been trying to make films for the more selective moviegoers. He once refused to budge from the Universal lot, but he decided to film the movie version of Enid Bagnold's play *The Chalk Garden* in England, with an English cast headed by Deborah Kerr, Dame Edith Evans, Hayley Mills, and John Mills. His usual attention to settings, costumes, and background music enhanced the excellent performances of the cast and won praise from critics as well as the audience. Although Joseph N. Bell objected in the *National Observer* (June 11, 1964) to the way Hunter handled the ending, he thought that the producer "climbed several notches up the artistic ladder with this picture." It earned a record $172,278 during its first week at Radio City Music Hall in New York in June 1964. *The Pad (and How to Use It)*, Hunter's 1966 film version of Peter Shaffer's one-act play *The Private Ear*, was far less successful, both commercially and artistically, than *The Chalk Garden*.

Unable to buy the film rights to *The Boy Friend*, the musical comedy in which Julie Andrews originally starred, Hunter commissioned Robert Morris to write an original screenplay about the 1920's as a vehicle for Miss Andrews. What emerged was *Thoroughly Modern Millie*, a frivolous musical spoof of that era, starring Beatrice Lillie, Carol Channing, and others as well as Julie Andrews. Director George Roy Hill employed many silent film techniques—subtitles, automobile chases, and cliff-hanging stunts—to achieve the tempo and spirit of a slapstick farce. The music sounded authentically tinny, and the picture was filmed in a special color process, with scenes predominantly in red, yellow, or blue.

When *Millie* opened in the spring of 1967, many of the film critics agreed with Bosley Crowther that it is a "joyously syncopated frolic" (New York *Times*, March 23, 1967). Others objected that it is too long, deals with a questionable topic (white slavery), and has a contrived ending. In *Time* (April 7, 1967) the picture was called "thoroughly maudlin," but Archer Winsten of the New York *Post* (March 23, 1967) thought it the best Ross Hunter production "by a good margin."

Among the Ross Hunter productions scheduled for release before 1972, according to newspaper reports, are a sequel to *Thoroughly Modern Millie*, tentatively titled "Jazz Babies"; a film based on Ruth Gordon's play *A Very Rich Woman*, with Katherine Hepburn; a remake of the sentimental *Dark Angel*; and the film version of Peter Shaffer's play *The Public Eye*, with Elizabeth Taylor and Richard Burton.

Ross Hunter was married briefly during his years as an actor. He has since remained a bachelor, despite rumors of Hollywood romances, most recently with Mrs. Nancy Sinatra. Interviewers find him handsome and "boyishly enthusiastic." He is six feet one inch in height, weights about 180 pounds, and has brown hair and blue eyes. A multimillionaire, he lives in a luxurious home in Trousdale Estates, an exclusive Los Angeles suburb. His home, which resembles a Roman villa, houses the producer's extensive art collection—especially paintings and sculptures of his favorite subject, lemons. It includes a bridge room where he plays weekly with Burt Lancaster and others, and a projection room. Hunter belongs to several film organizations and is particularly eloquent on the need to improve the Hollywood image, as well as in defense of his role as "the last of the dream merchants."

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Dec. 9, 1895- Spanish political leader
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One of the most renowned and controversial political figures on the Republican side in the Spanish Civil War was the Communist leader Dolores Ibarruri—popularly known as La Pasionaria (The Passion Flower). Some observers view her as the Spanish Joan of Arc or as the "living embodiment of fighting, suffering Spain"; others see her as a ruthless fanatic and self-serving opportunist. The daughter of a Basque miner, she was among the founders of the Communist party of Spain in 1920 and helped to establish the Popular Front government, comprising Spain's left and liberal parties, in February 1936. Within the Spanish Cortés (Parliament), to which she was elected at that time, she was known as a spellbinding orator. After the Civil War broke out in July 1936 she became a driving force behind the Loyalists, and her battle cry, "*¡ No Pasarán!*" ("They Shall Not Pass!), became their watchword. Ejected from her homeland in March 1939, La Pasionaria has since lived mainly in the Soviet Union, where she heads the Communist party of Spain in exile.

Dolores Gómez Ibarruri, who is of Basque and Castilian descent, was born on December 9, 1895 in the mining town of Gallarta in the Basque province of Vizcaya in northern Spain, the eighth in a family of eleven children. Her father, a miner, who had served in the Carlist army in his youth, was known as Antonio el Artillero (Antonio the Gunner). Her paternal grandfather was killed in a mining accident, and all of her brothers were miners. Even her mother had worked in the mines before her marriage. The privations of the miners and their efforts to improve their lot through strikes early made an indelible impression on Dolores Ibarruri. Although she entered kindergarten in 1899 and later completed elementary school, she received most of her education in the streets. She soon began to question the seeming inconsistency between the Christian idea of brotherhood and the inequality of wealth that she saw around her.

At fifteen Dolores Ibarruri completed school, but poor health made it difficult for her to find employment. Her excellent school record qualified her for teacher training, but economic considerations forced her to end her studies at Teachers' Normal School before finishing the two-year course. After two years at a dressmaking academy, she worked as a domestic, and according to one source, she made her living for a time by going from village to village, selling sardines from a tray she carried on her head. In 1916 she married an Asturian miner whom she had met during her first job as a domestic, and who had been active in the Socialist movement. Her unhappy marriage failed to bring her fulfillment or to alleviate her poverty.

Because her husband was often imprisoned for his political activities, Dolores Ibarruri was left alone with her children during much of the period between 1917 and 1931. Meanwhile she joined the Socialist movement in the town of Somorrostro. She steeped herself in Socialist literature at the local Casa del Pueblo and, although she had to struggle to understand Marx and Engels, she remembers her encounter with Marxism as "a window opening on life." "The more I learned about Socialism," she has recalled, "the more reconciled I was to life, which I no longer saw as a swamp but as a battlefield."

In the summer of 1917 Señora Ibarruri helped to set up an arsenal for a planned August uprising of Asturian miners, which was violently suppressed by the authorities. Her pessimism soon yielded to optimism when she learned of the success of the Bolshevik revolution in Russia the following November. The Russian revolution caused a split between moderate and radical factions in the ranks of Spanish socialism. Aligned with the latter, the Somorrostro Socialist group identified itself with the Communist International, which was established in March 1919, and it was among the first to join the Communist party of Spain when it was organized in April 1920. Señora Ibarruri was elected to the first provincial committee of the Basque Communist party in 1920 and later became a delegate to the first party congress. Meanwhile she had also begun to work on the publication *El Minero Vizcaíno,* and to publish articles under the pen name La Pasionaria.

During the repressive dictatorship of Miguel Primo de Rivera (1923-1930) Señora Ibarruri continued to take part in local and provincial party activities, worked with trade unions in organizing strikes, and staged protest demonstrations with other miners' wives. In 1930 she was a delegate to a national conference of the Communist party, where she was elected to the central committee of the national party organization. During the election campaign of April 1931, which led to the removal of King Alfonso XIII and the establishment of a republic, Señora Ibarruri began to speak at public meetings.

In September 1931 Señora Ibarruri was sent by the party to Madrid to work as an editor of *Mundo Obrero* (Worker's World), the central party organ, and to take charge of women's activities for the Politburo. Soon thereafter she experienced the first of many imprisonments, when she was arrested for helping a fugitive revolutionist and was held until January 1932. Two months later she went to Seville to plan the party's fourth congress—the first that could be held legally and publicly. Early in 1933 she visited rural regions as part of a Communist party propaganda effort aimed at stimulating the land reform program, and in November she made her first visit to Moscow as a delegate to the thirteenth Communist International plenary session.

With the increased right-wing activity in Spain that followed Hitler's rise in Germany, the party began to consider a "Popular Front" of all the parties of the left, a course that would demand a compromise of some Communist goals. In September 1934 it joined with the Socialists in Workers' Alliances, a move encouraged by the Socialist leader Largo Caballero. Meanwhile Señora Ibarruri collaborated with Socialist and Republican women in organizing the National Committee of Women against War and Fascism. In August 1934 she went to Paris as head of the Spanish delegation to the first International Congress of Women against War and Fascism, with which the national committee was affiliated.

On October 6, 1934 the Communists joined with the Socialists in leading an insurrection among the miners of Asturias. Although it was suppressed by the government at the cost of many casualties, the collaboration marked a major step toward a Popular Front and demonstrated for the first time that the Communist party of Spain was a force to be reckoned with. In the midst of the repression Señora Ibarruri, accompanied by two Republican women, went to Asturias to aid families of the workers involved and to evacuate children from the besieged area.

The Popular Front policy was officially adopted at the seventh congress of the Communist International, which met in Moscow in July 1935. Because the Communist party was again outlawed, the Spanish delegates, Dolores Ibarruri and the party secretary-general, José Díaz, had to cross the Pyrenees on foot to elude the police. At the congress Señora Ibarruri was elected to the Comintern executive committee.

In January 1936 the Republican, Socialist, and Communist parties signed a pact of unity for the forthcoming elections. Although the Spanish Communist party's membership was relatively small (estimates range from 10,000 to 30,000), its leaders saw it as the guiding force of the new Popular Front. The Popular Front parties won an overwhelming victory in the election of February 16, 1936, with 278 seats in the Cortés, against 134 received by the right and fifty-five by the center parties. With seventeen seats, the Communists had about four times the representation to which their voting strength would have entitled them.

It was during this period that La Pasionaria, the deputy from Oviedo, began to attract worldwide attention as a stately, black-garbed woman of saintly, ascetic appearance. The United States Ambassador, Claude Bowers, has written of her: "She had intelligence and a simple eloquence, and leading the tiny flock of Communists in the Cortés, she dominated them by her personality." As a member of the Cortés, Señora Ibarruri exercised her influence to obtain the release of leftist political prisoners, and she reportedly averted a general strike in the mining region of Asturias by arranging a settlement favorable to the workers.

Although at first there appeared to be some hope for the Popular Front, the refusal of right-wing forces to accept the arrangement led to renewed unrest and violence. The polarization of right and left was highlighted at the historic session of the Cortés on June 16, 1936, at which La Pasionaria, in an emotionally charged speech, sought to expose right-wing plots against the Republic and called for the jailing of landowners and rightist political leaders. She called upon the workers to "crush the forces of reaction and . . . carry the People's Front to victory." (Some writers have charged that La Pasionaria instigated the assassination of the right-wing leader José Calvo Sotelo, although some experts maintain there is no definite evidence of this.)

DOLORES IBARRURI

On July 18, 1936 Spanish armed forces in Morocco under the leadership of General Francisco Franco staged an insurrection against the Republic that marked the beginning of the Spanish Civil War. Speaking from the Ministry of the Interior radio station in Madrid that evening, La Pasionaria declared: "It is better to die on your feet than to live on your knees! *¡No pasarán!*" During the days and weeks that followed, she visited military installations, trying to ensure the loyalty of the troops to the Republic, and helped to organize Communist militia units into an effective defensive force that became the Fifth Regiment. She also helped to establish organizations for aiding soldiers at the front and in hospitals, to evacuate persons (including nuns) from rebel-occupied territory, to organize facilities for children and nursing mothers, and to carry on propaganda in behalf of the Republic. She organized some 100,000 women in anti-fascist committees and worked with the Women's Aid Committee, which helped the Defense Ministry to deal with wartime problems. When material aid arrived from the Soviet Union in late 1936, she joined the committee administering it.

In view of the increasing aid by Nazi Germany and fascist Italy to Franco's insurgent forces, La Pasionaria appealed to the western democracies to help save the Republic. Although denied entry into England, she visited France and Belgium in the fall of 1936. She failed to convince French Premier Léon Blum to end his country's nonintervention policy, but impressed the French people when she spoke at a mass meeting in Paris. Commenting on her Paris visit, the French art historian Élie Faure described her as "a born aristocrat" with the "manner of a great lady" and added: "I have never . . . felt, between orators and hearers, such a communication of strength."

In September 1936 the Communist party reluctantly entered the Popular Front government—then headed by the Socialist Largo Caballero—for the first time, and helped to influence it to adopt agrarian, social, and educational reforms. In the Cortés, La Pasionaria, serving as vice-president from 1937 to 1939, adhered to the Popular Front policy by soft-pedaling Marxist goals while stressing national pride and support of the "bourgeois-democratic" government. Invoking memories of the 1808 uprising of the Spanish people against Napoleon, she called upon women to fight the invader with knives and boiling oil.

Severe setbacks for the Loyalists, additionally weakened by increasing friction between Anarchists and Communists in Catalonia, led to the replacement of Premier Largo Caballero in May 1937 by another Socialist, Juan Negrin, who was determined to wage the war more vigorously. La Pasionaria approved of Negrin's War and Unity Government, in which the Communists held two ministries, and of his thirteen-point program for the future of Spain. On the other hand, Negrin's Defense Minister, Indalecio Prieto, was soon criticized for his efforts to reduce the number of Communist political commissars in the army, and in April 1938 he resigned, reportedly because of pressure exerted by La Pasionaria.

In November 1938 Negrin ordered the withdrawal from Spain of the International Brigades—a force of some 6,000 volunteers of various nationalities—allegedly to prevent recognition of Franco's belligerent rights by Great Britain and France. Addressing the departing volunteers in a farewell address at Barcelona on November 15, 1938, La Pasionaria conceded that their withdrawal was determined by "political reasons, reasons of state." After Catalonia collapsed in January 1939 there appeared to be little hope that the Republic could be saved, but Negrin, with the Communists as almost his sole dependable supporters, urged resistance to the end.

Negrin's government was overthrown on March 6, 1939 by a military coup headed by General Segismundo Casado, who in turn surrendered power to Franco about three weeks later, thus ending both the Civil War and the Spanish Republic. Meanwhile several of the Loyalist leaders, including Dolores Ibarruri, accompanied Negrin into exile in Paris. Soon thereafter, she obtained a visa to the Soviet Union, where she has lived ever since. In 1942 she was elected secretary-general of the Spanish Communist party in exile, and in 1945 she became vice-president of the executive committee of the International Democratic Women's Federation.

Although in the late 1940's virtually all Communists who took part in the Spanish Civil War were viewed with suspicion by the party leadership in Moscow, Dolores Ibarruri somehow managed to survive Stalin's purges. She has recently called for a Popular Front policy and tactics of nonviolence as a strategic means of returning the party to the Spanish political scene. In her articles and speeches, and in the broadcasts that she delivers over Radio España Independiente from Moscow and Prague, she has called on anti-Franco forces to unite in peacefully overturning the existing Spanish government. She is reportedly in regular contact with the Communist underground and other forces of the opposition in Spain.

In the ranks of international Communism, La Pasionaria still occupies a position of prominence, and she usually attends major Communist party congresses and conferences. In the recent ideological rift between Moscow and Peking she has supported the Soviet stance of accommodation with the West as advanced by former party chairman Nikita S. Khrushchev and continued by his successors, and she has reportedly been exercising influence on Cuban Premier Fidel Castro to keep him in the Moscow camp. She was awarded the Lenin Peace Prize in 1964 and the Order of Lenin in 1965.

Among Dolores Ibarruri's published works are *Speeches and Articles, 1936-38* (Moscow, Foreign Languages Publishing House, 1938) and *The Women Want a People's Peace* (Workers Library Publishers, 1941), with introduction by Elizabeth Gurley Flynn. In *El único camino* (Havana, 1962), published in English translation as *They Shall Not Pass; The Autobiography of La Pasionaria* (International Publishers, 1966), she presents her memoirs. Reviewing the book in the London *Observer* (February 12, 1967), Malcolm Muggeridge dismissed it as "Communist hagiography" and regretted "that the memories and ribaldry of this spirited lady should have been so heavily processed."

Now a widow and a grandmother, Dolores Ibarruri makes her home in Moscow. Of her six children the only ones to survive were her son, Rubén, a Loyalist veteran who fought in the Soviet army in World War II and died at Stalingrad; and a daughter, Amaya, who had been one of triplets. At the apogee of her fame, the noted American sculptor Jo Davidson made a statue of La Pasionaria, and Ernest Hemingway reportedly based the character Pilar in his novel *For Whom the Bell Tolls* on her. Hugh Thomas has pointed out in *The Spanish Civil War* (Harper, 1961) that she was docile in her acceptance of instructions from Moscow, and Franz Borkenau, who praised her in the 1930's, later described her in *European Communism* (Harper, 1953) as "one of the most despicable and self-seeking careerists of the Communist movement." On the other hand, Herbert L. Matthews, in reviewing La Pasionaria's autobiography for the New York *Times* (November 27, 1966) described her as "a warm, dignified, uncomplicated human being" and maintained that "the image of her as a latter-day Messalina . . . no longer make[s] sense."

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JANSSEN, DAVID

Mar. 27, 1930- Actor
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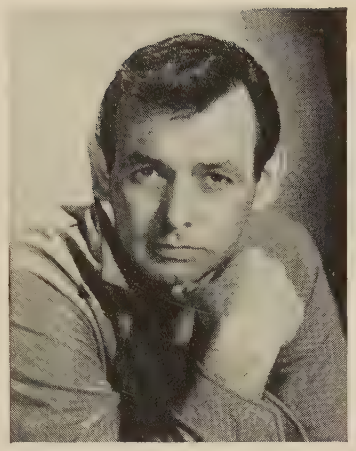
For four years millions of Americans, most of them resigned to treading a narrow line from office time clock to mortgaged home, would each week turn on their TV sets to identify for an hour with Dr. Richard Kimble, the epitome of rootlessness and constant movement to unfamiliar ground. The central character in the ABC television network's long-running dramatic series *The Fugitive*, Kimble is a physician unjustly convicted of murder and kept on the run week after week by police lieutenant Philip Gerard, his relentless pursuer. From the show's inception in 1963 until August 1967, when Kimble finally located the real murderer and freed himself from Gerard's pursuit, *The Fugitive* starred David Janssen, who also owns part of the show. Reruns can now be seen on ABC daytime television. To many viewers Janssen *is* his interpretation of Kimble, a personality described by a writer in *Newsweek* thus: "His looks are tough, but his expressions are reminiscent of the hunted, confused James Dean. His voice is as gruff as Humphrey Bogart's . . . but . . . he commands sympathy, not fear." From 1957 to 1960 Janssen was fixed in another public mold, as the title character in *Richard Diamond*, a television series about a sharp, cool private detective of the Mike Hammer school. Janssen began his career in Hollywood and returns to work there periodically, but his movie roles have thus far not had the public impact of his television interpretations.

David Janssen was born David Harold Meyer in Naponee, Nebraska on March 27, 1930. His parents were divorced not long after he was born and he spent his early childhood on his grandfather's farm in Nebraska or traveling theatrical circuits with his mother, Bernice Dalton, a former Ziegfeld girl and Miss America runner-up. Janssen reportedly made his acting debut on a vaudeville stage in Alma, Nebraska at the age of three. When he was eight his mother married Eugene Janssen, and four years later the family settled in Los Angeles. By his mother's second marriage Janssen has two sisters, Teri and Jill.

Janssen made his screen debut in *It's a Pleasure* (RKO Radio, 1945), starring Sonja Henie, and he later played younger brother to Johnny Weismuller in *Swamp Fire* (Paramount, 1946). Meanwhile at John Burroughs Junior High School in Los Angeles, he began to reveal prowess as an athlete, and at Fairfax High School his superior performance as a three-year letterman in basketball and track won him offers of athletic scholarships to two colleges. He was seriously considering the scholarships until late in his senior year, when he tore a knee ligament while pole vaulting. The injury—the effects of which still plague him—erased the possibility of a career in sports and turned him in the direction of acting.

In 1951, after two years in summer stock and other apprentice theatrical work on the East coast, Janssen signed a five-year contract with Universal-International Pictures. During the term of the contract, which was interrupted by two years of army service (1952-54), Janssen's assignments at Universal were limited to minor roles that he, as quoted in *Time* (October 26, 1959), has characterized in retrospect as "the leading man's best friend's best friend." The closest to substantial parts were those he played in *Never Say Goodbye, Toy Tiger,* and *Away All Boats,* all released by Universal in 1956. When his contract with Universal expired, Janssen went free-lance and hired himself to Warner Brothers for two movies starring Tab Hunter: *The Girl He Left Behind* (1956), a comedy about peacetime army draftees, and *Lafayette Escadrille* (1958), a drama about American volunteers with the French air corps in World War I.


DAVID JANSSEN

In 1957 Janssen was signed by Dick Powell's Four Star Films, Inc., to create for television the title role of *Richard Diamond, Private Detective* (sometimes called simply *Richard Diamond*), a characterization Powell had popularized on radio. Inserted in the NBC-TV schedule as a summer replacement in 1957, the half-hour weekly dramatic offering quickly built up a strong rating. It remained on the air—during some periods over the CBS network rather than NBC—until 1960, and later was syndicated for reruns at individual stations around the United States.

Returning to Hollywood, Janssen played a featured role with Jeffrey Hunter, as a tough Marine in the South Pacific, in *Hell to Eternity* (United Artists, 1960). The World War II epic was well received by the critics and made money at the box office, but Janssen's succeeding films fared less favorably. In an interview with Vernon Scott of the United Press International, Janssen described his next film, *Dondi* (United Artists, 1961), based on the comic strip, as "one of the great bombs of our time" (New York *World Telegram and Sun,* April 16, 1962). *King of the Roaring Twenties* (Allied Artists, 1961), a plodding biography of Arnold Rothstein, the gambling racketeer, with Janssen playing Rothstein, was a middling success at the box office but drew only yawns from critics. His fourth picture during that interlude in Hollywood was *Twenty Plus Two* (Allied Artists, 1961), a weak contrived murder mystery that offered Janssen, as a tracer of lost persons, little in the way of challenge and forced him to revert to the Richard Diamond type.

In *Ring of Fire* (MGM, 1961), a low-budget production of Andrew and Virginia Stone, Janssen played a small town deputy sheriff conducting three young beatnik hoodlums to jail. Although its public reception did not come up to Janssen's expectation, the film gripped audiences and was rated by most critics as an effective and pleasing *tour de force* in fast action and chronic suspense. A reviewer in *Variety* (April 26, 1961) thought that Janssen gave evidence in the film "that he may become one of Hollywood's top stars. He has the looks, the masculinity, the personality, and he can act. His reactions and his timing are keen."

Janssen's talents, in the opinion of most critics, were wasted in the role of a young man plotting a big robbery in *Man Trap* (Paramount, 1961). His first appearance in a million-dollar Hollywood production was opposite Debbie Reynolds in *My Six Loves* (Paramount, 1963), a cloying romantic comedy about a Broadway actress who takes in six little waifs. Janssen played the actress's manager, who opposes her altruistic venture. The film and its reception were so bad, according to Arnold Hano in *TV Guide* (March 6, 1965), that Janssen's press agent, Frank Liberman, "winces at the memory."

In 1962 Quinn Martin, who had been a film cutter at Universal when Janssen was there, asked the actor to star in a television series Martin was planning to produce. The idea of the series had been conceived by Roy Huggins, another producer, about a year before. Huggins was fascinated by the rootless freedom of the old frontier, which allows the fictional Western hero to face each new day afresh without a residue of responsibilities and involvements, and Huggins thought about possible ways to translate that freedom into a valid contemporary analogue with which middle-class people in the urban society of America today could identify. The result, as developed by Quinn Martin, was *The Fugitive,* the story of a man who is rootless and irresponsible through no fault of his own: unjustly pursued, he is justified in continually moving on as his pursuers approach.

Happy to have a respite from motion pictures, Janssen accepted Martin's offer. *The Fugitive* went into production in November 1962 and the hour-long weekly program went on the air in the fall of 1963 over ABC, and retained a prime evening time slot through August 1967. Since then reruns have been shown during the day. The central character, played by Janssen, is Richard Kimble, a physician unjustly convicted of his estranged wife's murder. In transit to jail, he escapes from his police escort, Lieutenant Gerard (played by Barry Morse), and begins a life of constant flight. Fortifying the justification for his escape and his refusal to turn himself in to the police is the fact that he saw a one-armed man leaving the scene of his wife's murder, so that his negative flight from the law is really a positive search for the one witness who can prove his innocence.

An episode of the *The Fugitive* normally begins with Janssen, as Dr. Kimble, in a different town, involved in a fresh subplot with new characters. More often than not, the subplot consists of Kimble helping people out of difficulties. The episode usually ends with his having to move on again because his identity is discovered, or Lieutenant Gerard is closing in on him, or he has a lead on the one-armed witness. The series was concluded with a two-part episode, in which the one-armed man is located, confesses to the murder, and is killed by Lieutenant Gerard, presumably allowing Dr. Kimble to return to his medical practice and an everyday, humdrum existence unchronicled by the TV camera.

Dennis Braithwaite, reviewing *The Fugitive* in the Toronto *Globe and Mail* (June 2, 1966), paraphrased the complaint of some critics that Janssen "commands the narrowest gamut of facial expressions of any actor since the late Alan Ladd," and observed that, in the role of Kimble, Janssen has an almost constant expression of worry or puzzlement. "But it doesn't matter. . . ," Braithwaite went on, "because Kimble is more symbol than real person, and any kind of histrionics would probably break the spell this interesting program casts over its viewers. . . . We identify with Kimble immediately. . . . We are alone, we are being pursued; the very set of his shoulders as he disappears into the night is familiar to us."

The Fugitive has, through most of its history, been in the top ten of the Nielsen ratings. Reportedly the show was discontinued because Janssen tired of the grueling pace of production, not because television audiences were tiring of the program. The last episode of *The Fugitive* captured a phenomenal 73.2 percent of the viewing audience in the New York City area, according to a Nielsen survey. In 1964 Janssen was voted favorite male performer in *TV Guide's* annual poll of its readers. He was nominated for an Emmy in 1964, and *The Fugitive* won the Emmy as the outstanding dramatic series in 1965. In 1966 Janssen was again nominated for an Emmy, for the best continuous performance by an actor. The greatest testimony to the success of *The Fugitive,* however, is the rash of imitators it has inspired: *The Loner* and *Run, Buddy, Run* on CBS, *Run for Your Life* on NBC, and *A Man Called Shenandoah* on ABC.

On television, in addition to doing his well-known series chores, Janssen has played roles on the *Zane Grey Theater,* the *G.E. Theater, Checkmate, Naked City, Adventures in Paradise, the Eleventh Hour,* and other dramatic shows, and he has appeared on such variety programs as the *Dinah Shore Show* and *Hollywood Palace.* In 1966 he finished making a movie with the working title "Warning Shot," a low-budget police drama produced by Bob Banner and directed by Buzz Kulik in which Janssen stars opposite Eleanor Parker. It has not yet been released. As of November 1967 Janssen was working on a Warner Brothers-Seven Arts film version of *The Green Berets,* Robin Moore's novel about the Army Special Forces in Vietnam. The movie will star John Wayne and feature Aldo Ray and Bruce Cabot, among others. Janssen plays the part of George Beckworth, a correspondent who at first goes along with his newspaper's doubts about the United States participation in Vietnam fighting.

According to his producer, Quinn Martin, Janssen has improved as an actor and a human being as he has grown more secure financially and professionally. Janssen himself has said, as quoted by Arnold Hano in the *TV Guide* article, in the days before his marriage, "I was less than responsible. I had no obligations except to my own pleasure." Martin, as quoted by Hano, has said, "David never believed he was really a good actor. He had a bag of tricks to get by with. He'd blink his eyes or tug at his ears or stroke his chin. He was a glib, good-looking, well-dressed guy who refused to probe his own talent. . . . The mannerisms have gradually disappeared." Martin also said that Janssen sometimes used to be difficult to work with. "Today," he went on, "David comes in and plays the role and leaves the production to me." Janssen is intense on the set, and off of it he is affable in a wry and whimsical way. He has a good memory for scripts and a sharp temper, but of the temper he has said, "I've conditioned myself to hole it up inside."

On August 23, 1958 David Janssen married Ellie Graham, a fashion model and interior decorator who has two daughters by a previous marriage. Besides their Beverly Hills villa, Janssen and his wife have a home in Palm Springs which provides a refuge from the grueling fourteen-hour day of serial television. "The minute we take off for the Springs," Ellie has said, "David begins to unwind." Unwinding consists of pastimes like wrestling, boxing, golf, tennis, and reading. Sturdily built, Janssen is six feet tall and weighs 180 pounds. He has brown eyes and dark brown hair. His walk has been described as a "bouncy limp," dating back to the knee injury he sustained as a high school basketball player. He has a deep voice and speaks casually and laconically in a clipped manner.

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JAZY, MICHEL (zhä'zē)

June 13, 1936- French runner
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Michel Jazy, the French track champion, was described in 1966 by Ron Clarke of Australia, one of his chief international rivals, as the most talented middle-distance runner in the world. Jazy, who joined the Montreuil Athletic Club in the early 1950's and became a senior member of the French national track team in the mid-1950's, holds the world's records for the two-mile run, the 2,000-meter run, and (with teammates) the 1,500-meter relay. He holds, in addition, the European records for the 1,500-meter, the mile, and the three-mile runs, and the French records for 800 meters, 880 yards, 2,000 meters, 3,000 meters, and 6 miles. Jazy retired, at least from major events with the French national and Montreuil teams, in late 1966, at the age of thirty.

Michel Jazy was born on June 13, 1936 at Oignies, in the department of Pas de Calais, France, to Maurice Jazy, a miner, and Marianne (Bielecka) Jazy. His father, like his grandfather, died of silicosis, a disease of the lungs caused by the breathing of quartz dust, and his mother, left to her own meager resources, decided to move away from mining country forever. With her daughter, Alfreda, and Michel, then twelve, she went to Paris, where she rented, on Rue Rodier, a room ten feet by thirteen that was to be Jazy's home throughout his adolescence. To support herself and her children in Paris, Madame Jazy became a waitress in a restaurant. Jazy's endurance on the track and his resistance to fatigue have been attributed in part to a habit of will he learned from his mother, who would come home from overtime work in the restaurant and launch into her household chores, defying her need for rest.

MICHEL JAZY

Jazy went to school in Paris at the École Estienne in the Anvers quarter at the foot of Montmartre, where he received a technical certificate. During his school days he played rugby and excelled at it, becoming the most celebrated schoolboy player of Montmartre. After graduation he wanted to continue playing rugby—he has never lost his nostalgia for that sport—but two persons persuaded him to pursue track instead. One was his mother, who knew the intensity with which he entered any competition and feared what might happen if it were applied to team contact sports. The other was René Frassinelli, a young track coach who saw Jazy's potential as a runner and became his trainer in 1952. Meanwhile, to earn a living, Jazy had become an apprentice typographer at the Chaix printing plant in Paris.

Under Frassinelli's guidance, Jazy became the champion *cadet* runner in France in 1953 and the champion junior runner in 1954. In February 1956, at the Olympic games in Melbourne, Australia, Jazy met the third great influence in his life, Alain Mimoun, the veteran French track star, then near the end of his career, who took the marathon prize at the Melbourne meet. Until he met the mature Mimoun, Jazy's prowess on the cinder path was ingenuous, spontaneous, and relatively goal-less. Mimoun became a close mentor of Jazy and imbued him with an ambition for international recognition.

On August 6, 1956, Jazy won the French championship for 1,500 meters, completing the course in 3 minutes 49.8 seconds. From August 1956 through

1958, he was in military service, but his military superiors allowed him enough time to keep in training and timed his furloughs to coincide with important track meets. In a meet at Warsaw, Poland in the summer of 1957 he ran second to the Czech runner Jungwirth in the 1,500-meter competition, but his 3:44 clocking was a French record—and Jazy's first. In an article written in collaboration with Jean Petriacq for *France-Soir* (October 14, 1966), he called the Warsaw accomplishment his "dawning." "I became conscious of my worth. Warsaw was the turning point," he said.

After his discharge from the French army, Jazy found a patron in Gaston Meyer. Through Meyer, he was given a job with *L'Équipe,* a French newspaper devoted to sports, which alloted him a typographer's pay while granting him the time needed for his training as a runner. In the 1960 Olympic races in Rome he finished second in the 1,500 meter but raised the French record mark to 3:38.4. On June 29, 1961, with his teammates Clausse, Bogey, and Bernard, he established a world record of 15: 4.2 for the 6,000-meter (4xl,000) relay.

On June 15, 1962 Jazy broke the world's record for 2,000 meters with a run clocked at 5:1.5 at Charléty, France. At St. Maur, France on June 27, 1962 he broke the world's 3,000-meter record mark with 7:49.2. On September 15 of the same year, at Belgrade, Jazy became the 1,500-meter champion of Europe with 3:40.9. In 1962 Jazy became more financially secure when he left his position at *L'Équipe* to take his present post as a public relations man for Perrier, the mineral water company.

In 1963 Jazy set three new records: the world record for two miles, with a speed of 8:29.6 on June 19; the French record for 5,000 meters, with a speed of 13:50.2 on July 2; and the European record for 1,500 meters on July 23. On June 8, 1964, in his first entrance into international 5,000-meter competition, he lost to Ron Clarke of Australia. Jazy's speed was 13:49.4, and Clarke set a world record with 13:45.2.

The defeat most crushing to Jazy personally was that which he suffered at the Olympic games in Tokyo on October 18, 1964, when he finished fourth in the 5,000-meter race. "I remember," he has said, as quoted in *L'Express* (October 10, 1966), "when I was still a *cadet,* running one of my first 1,000 meters on the track. I began gloriously, but in the last 500 meters a terrible pain flooded my chest and legs. At the finish, I vomited bile. But that was nothing compared with what I suffered at Tokyo, ten years later, after the Olympic 5,000-meter. I was the best, and I had let the title slip from me. I was ready to quit then. It was only out of pride that I didn't."

"Really," Jazy went on to explain, "Tokyo is my only bad memory. At the Rome games, for example, in the 1.500-meter, Elliott ridiculed me, but that didn't matter: I reached, on that day, a height that I believed beyond the reach of others. And at Helsinki, when I beat Clarke and Keino. And at Rennes, the day of the mile record. You have to learn how to savor such moments in sports, because they don't return. That state of lightness, of headiness—there is nothing to compare to it."

Jazy's best year was 1965. On June 9 of that year, at Rennes, France, he set a new world record for the mile, 3:53.6 (a mark bettered a year later by 2.4 seconds by Jim Ryun of the United States). On June 23, at Melun, France, he set two other world records: 7:49 for the 3,000 meter and 8:22.6 for the two mile. On June 25, at St. Maur, France, running with Vervoot, Nicolas, and Wadoux, he set a world record for the 4x5,000. Although he finished behind Kipchoge Keino of Kenya and Ron Clarke of Australia, respectively, he set new European marks for the 5,000-meter (13:27.6) and the three-mile (13:4.8) at Helsinki, Finland on June 30, 1965. On June 15, 1966 Jazy bettered his own European record for the 1,500-meter course, with a speed of 3:36.3 at Rennes, France, and he repeated the accomplishment at Sochaux, France ten days later. At Budapest, Hungary in September 1966 he finished second in the 1,500-meter race but won the 5,000-meter European championship with 13:42.8.

Returning from Budapest, Jazy concentrated on preparation for regaining the world record for the 2,000-meter run. (His 1963 world mark had been bettered by Josef Odlozil of Czechoslovakia—5:01.6 —and by Harald Norpoth of Germany—4:57.8.) Jazy was entered for the 2,000 competition in a track meet at Chambéry Stadium in late September 1966, and he expected to win it with the help of the pacing of Jean-Luc Salomon, an extraordinary young runner who is heir to Jazy's French track throne. The French Athletic Association, however, ruled that Salomon could not participate because his team (the Montferrandaise Athletic Society) was not entered for the event. At Chambéry, Jazy fell six-tenths of one second short of Norpoth's 2,000-meter record. He blamed the French Athletic Federation in bitter statements that were quoted with unanimous sympathy and agreement by the French press. "I have given much to [French] athletics," said Jazy, who had already announced his retirement from the French national team. "I would have appreciated some generosity toward me at the end of my career."

The last appearance of Jazy with the French national track team was at the stadium in Colombes, the Paris suburb where he makes his home, on October 1, 1966. "I may be in good form physically, but I am not inspired," Jazy said before the meet, as quoted in the London *Observer* (October 2, 1966). "The season has been long and the Chambéry business has snuffed out any flare I had left." Contrary to his previous intention, he did not run the 10,000-meter at Colombes, but restricted himself to the 5,000, and he told a reporter that he did not intend to aim at any record in that run. "I aim to win," he said, "and not sacrifice my teammate Salomon by asking him to pacemake." He kept his word and won with 13:46.4. a speed 17.4 seconds below the European record he had set the previous year for the same distance. In his farewell appearance with the Montreuil Athletic Club, on October 13, 1966 at St. Maur, France, he regained the world record for the 2,000-meter run with a speed of 4:56.2.

Michel Jazy and Irène Denis were married on October 19, 1957. They have two children, Pascale and Véronique. Jazy is five feet nine inches tall and weighs 143 pounds. His honors include the Chevalier of the National Order of Merit, the Prix Virginie-Heriot of the Academy of Sports, the 1963 Grand Prize of the Academy of Sports, the Chevalier of Tastevin, and the Chevalier of the Legion of Honor, presented on November 7, 1966.

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JOFFREY, ROBERT

Dec. 24, 1930- Choreographer; ballet company director; dancer
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As the artistic director and founder of the City Center Joffrey Ballet, Robert Joffrey is the moving force behind the second resident ballet company in New York City—perhaps the fastest-developing and most enterprising group in the United States. A born discoverer and developer of dancers, Joffrey has invigorated the current dance scene. He has created a company acclaimed for the boldness of its repertoire and the exuberant athleticism of its youthful performers, who are equally at home in classical ballet and modern dance. Founded in 1956 with only six dancers, one of whom doubled as pianist, the company experienced both poverty and affluence during a precarious decade of wandering, until it was finally offered a permanent home at the New York City Center in the spring of 1966.

Robert Joffrey was born Abdullah Jaffa Bey Khan in Seattle, Washington on December 24, 1930. His father is a native of Afghanistan and his mother is Italian. During his childhood his doctor advised him to take up dancing to improve an asthmatic condition, and he began serious study at the age of twelve with Mary Ann Wells. He performed locally while still in his teens, and presented a solo recital of his own choreography in 1948. At eighteen he came to New York City, where he studied at the School of American Ballet and with Alexandra Fedorova.

Joffrey's professional career began when he was chosen for solo roles in the 1949-50 New York season of Roland Petit's Ballets de Paris. His ambition, however, had never been to become a successful dancer, but to have his own company, and he continued his studies to master a variety of styles. He took modern dance classes at the Gertrude Schurr-May O'Donnell studio and appeared as a soloist with Miss O'Donnell's company during the 1953 season of "American Dance" at the Alvin Theatre. He soon established a reputation as a teacher, serving on the faculties of the American Ballet Theatre School and the High School of Performing Arts in New York City during the 1950's. In 1953 he founded his own school, the American Ballet Center, which has been in continuous operation and which now constitutes the official school of the Joffrey company.

ROBERT JOFFREY

The nucleus of the first Robert Joffrey company developed in 1952, when he created two works, *Scaramouche* and *Umpateedle*, for his students at the High School of Performing Arts, and another, *Persephone*, for the Choreographers Workshop. The three ballets were introduced at the YMHA in New York City and at Jacob's Pillow in Lee, Massachusetts under the auspices of the Workshop. During the next few years Joffrey undertook choreographing assignments in musical comedy, including the summer series at the Seattle AquaTheatre, from 1954 to 1956. From 1957 to 1962 he was resident choreographer for the New York City Opera, and he staged the dances for the NBC-TV opera theater in 1955, 1957, and 1958, in addition to his heavy teaching schedule. He provided paid work for the dancers, enabling him to keep them together for concert engagements. His ballets were performed by Ballet Theatre Workshop from 1954 to 1957, and his works were presented at the YMHA in 1954 and 1955. The 1954 YMHA program included the debut of *Pas des Déesses*, still a popular work in the City Center Joffrey Ballet repertoire. By 1955 Joffrey had attracted enough notice to become the first American choreographer invited to stage his works for the Ballet Rambert in England.

During these years a friendship developed between Joffrey and Gerald Arpino, another talented young man struggling to make a name for himself in dance. Arpino is now chief choreographer and assistant director of the City Center Joffrey Ballet and associate director of the American Ballet Center, but in 1956 he was one of the three male dancers in the six-member Robert Joffrey Theater Ballet as it embarked on its first tour of the United States.

That first incarnation of the Joffrey Ballet visited twenty-three American cities with a repertoire of four ballets. Members of the company traveled in a rented station wagon and performed to taped music that was supplemented by one dancer who doubled as a pianist. The tours were to be repeated annually, with a modest expansion of personnel and repertoire every year. Arduous though the schedule of performance and travel was, it kept the company alive and created a nationwide audience for its style of dancing. Meanwhile, Joffrey was proving his dictum that "Ballet does not belong in the rarified realm of an esoteric art, but . . . is a living, evolving form which is part of 'theater' in its most comprehensive sense."

Between touring engagements Joffrey continued his outside choreographing work, always using his own dancers as the nucleus for whatever company was required. They appeared at the Boston Arts Festival in 1958 and the Chautauqua Institution in New York in 1959. His company returned to Jacob's Pillow in 1960, with Maria Tallchief appearing as guest artist with Michael Maule in Balanchine's *Pas de Dix,* Francisco Moncion's *Pastorale,* and the première of Thomas Andrew's *Clarissa.* In November of that same year his company danced in the Dallas Civic Opera production of Handel's *Alcina,* which provided the occasion of Joan Sutherland's American debut.

By the spring of 1962 the company, now called the Robert Joffrey Ballet, had completed six national tours with no outside financial assistance. The company numbered thirty-eight, including a small orchestra, and its diverse repertoire of twenty-one ballets included works by such young American choreographers as Todd Bolender and Job Sanders, a revival of *La Fille Mal Gardée* by Fernand Nault, and American classical works by Lew Christensen and George Balanchine.

At this point the company's fortunes took a turn for the better when they were taken under the wing of the Rebekah Harkness Foundation. Their patron, Mrs. Rebekah Harkness Kean, had instituted the foundation in 1959 to help American dance, and had sponsored Jerome Robbins' Ballets USA, an African tour by Pearl Primus, and late summer seasons of dance in Central Park's Delacorte Theatre. For two years the Joffrey Ballet remained Mrs. Kean's nearly exclusive concern, and her support freed Joffrey and his dancers for their main task—choreographing and performing dances. "I knew," Joffrey told Walter Terry at the time, "that no company in dance can survive, let alone create, without help" (New York *Herald Tribune,* November 18, 1962).

The Harkness sponsorship of the Joffrey Ballet began when Mrs. Kean invited the company to spend the summer of 1962 in residence at her estate in Watch Hill, Rhode Island. Six choreographers—Joffrey and Arpino, Nault, Donald Saddler, Brian Macdonald, and Alvin Ailey—were commissioned to create new works. The dances were previewed in the fall for invited audiences, and the most successful of them, with sets and costumes paid for by the foundation, were added to the Joffrey repertoire. According to one observer, as quoted in *Holiday* magazine (December 1965), "It was an utterly magnificent gesture, and utterly successful." In late November 1962 the company left on a fifteen-week tour of the Middle East and Southeast Asia sponsored by the President's Special International Program for Cultural Presentations and ANTA. A writer for *Dance Magazine* (November 1962) commented: "As the USA's newest cultural export the Joffrey group typifies what their director feels is the upcoming generation of this country's dancers."

After another summer at Watch Hill, the Robert Joffrey Ballet appeared briefly in a Ballet Gala program at the Harkness Dance Festival in Central Park. On October 1, 1963, at the invitation of President John F. Kennedy, they performed two Arpino works—one to a score by Mrs. Kean—at a White House reception for Emperor Haile Selassie of Ethiopia. Two weeks later the company began a two-month tour of the Soviet Union sponsored jointly by the State Department and the Harkness Foundation.

The tour took the Joffrey dancers to Leningrad, Donetsk, Kharkov, Kiev, and Moscow, and they were received tumultuously by Russian audiences. At their debut in Leningrad they received a twenty-minute ovation, after which the director of the Kirov Ballet, in a curtain speech, said it had been "one of the most thrilling performances" he had ever seen. The Soviet writer Nikola Elyash wrote, as quoted in *USSR* (January 1964): "The vivacity, enthusiasm and feeling the artists brought to their dances—both mass and solo—could not help but affect Soviet balletomanes and win their applause."

Immediately after their return to the United States in January the Joffrey Ballet opened a ten-week American tour. On March 16, 1964 came the announcement that stunned the dance world and plunged the Joffrey Ballet into a poverty it had not known for years: $1,000,000 of the Harkness money was to be allocated for the creation of a new company, the Harkness Ballet, and Joffrey had severed his ties with the Harkness Foundation. Joffrey told the press he had been given an "ultimatum" to change his company's name to the Harkness Ballet, of which he would be artistic director, but that "they never made clear the degree of authority that the artistic director would possess."

The rupture severely crippled the Joffrey Ballet, not only because it had lost its chief financial support, but because costumes, sets, scores, and choreography for all the ballets created for the company during the previous two years belonged to Harkness. (Several Arpino works and Joffrey's own highly successful *Gamelan* were later restored to the Joffrey repertoire.) Many of Joffrey's dancers held contracts with Harkness that would assure them work for several more months, and since Joffrey's own future was clouded, he said "he would not blame any of them in the slightest for accepting employment elsewhere."

Gerald Arpino and a few others remained with him, and Joffrey, with his usual resiliency, set about rebuilding his company. In September 1964 the Foundation for American Dance was chartered as a non-profit, tax-exempt corporation to support the company and school. It was headed by Alexander Ewing, a contemporary and friend of Joffrey who had served as the company's business manager during the Harkness years. In November the Ford Foundation made an outright emergency grant of $35,000 to assist the company, promising an additional $120,000 in matching funds.

The reorganized company appeared at the White House Festival of the Arts in June 1965 and made its public debut at Jacob's Pillow in August with works by Glen Tetley and Norman Walker, Arpino's *In-*

cubus, and Joffrey's *Pas des Déesses*. Four performances at the Delacorte Theatre, sponsored by the New York Shakespeare Festival, followed. Those free concerts introduced New Yorkers to several Arpino works as well as to *Gamelan* and ballets by five other American choreographers.

After a winter of intensive fund-raising, Joffrey mustered all his forces to present a make-or-break season at the New York City Center. The week (from March 30 to April 3, 1966) was both a critical and a popular success. Joffrey's gamble worked: two months later the company was invited to become the resident ballet of the City Center, filling the void left when the New York City Ballet moved to Lincoln Center of the Performing Arts. Once again the company changed its name, this time to the City Center Joffrey Ballet, and it swung into a schedule of spring and fall seasons at its new home.

Financial troubles had not ended for Joffrey, but the company's new eminence and prestige attracted help from important sources. A $25,000 grant from the New York State Council on the Arts enabled the company to revive Kurt Jooss' 1932 antiwar masterpiece, *The Green Table*. A $500,000 three-year matching grant from the Ford Foundation in July 1966 aimed at strengthening the company's apprentice program and building its repertoire. Ewing, who is now general director of the City Center Joffrey Ballet, and who has commented often and authoritatively on the "nightmare of ballet finance," told a writer for *Dance Magazine* (September 1966): "We are, of course, deeply grateful for this grant, but have to face the fact that this will not begin to take care of the company's needs for the next three years."

In the fall of 1966 announcement was made of a unique project that was to bring Joffrey and the company back to his native region for a two-month summer residency. Organized by the Pacific Northwest Ballet Association and financed by government, corporate, and individual donations, the plan called for four weeks of rehearsals and classes at Pacific Lutheran University in Tacoma, and performances in Seattle and Boise, Pocatello, and Lewiston, Idaho. The project proved so successful that funds are being sought to extend its range to Oregon, Alaska, and Hawaii in future summers. The company returned to New York for its fall season at City Center with its repertoire enriched by two new Arpino ballets and Joffrey's newest work, *Astarte*, and revivals by Balanchine, Jerome Robbins, and Anna Sokolow. The company was well received by critics and by the final week the performances were sold out.

Robert Joffrey, the tenacious organizing force behind his dauntless company, is a short, slight, dark-haired, and mild-looking young man not yet in his forties. His interests encompass all the arts, and his home in Manhattan contains an extensive art collection, many fine antiques, and a valuable dance archive of books, pictures, and artifacts. Ever since his childhood in the Pacific Northwest he has enjoyed skiing, swimming, and mountain climbing. Despite his duties as artistic director of the City Center Joffrey Ballet and director of the American Ballet Center, he still finds time for teaching master classes, giving lecture-demonstrations, and judging regional ballet festivals. He won awards from the National Academy of Dance Masters at Chicago in 1962 and from the Dance Masters of America in 1965. He received the *Dance Magazine* Award in 1964, with the citation: "As company director, teacher, and choreographer, he is opening a new vista to America's ballet dancers, making them proud of their international heritage yet part of the pulse of their land."

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JOHNS, JASPER

May 15, 1930- Artist
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The title of dean of the pop artists that some art critics have conferred on Jasper Johns recognizes the impact of his inventiveness on the so-called "new super realists," but slights his links with abstract expressionism and other art styles and, especially, his own individual aesthetic content and intent. "Johns is one of the very few young painters of today whose work seems to defy critical analysis," John Ashbery observed in *Art News* (March 1966), "and this is precisely a sign of its power—it can't be explained in any other terms than its own, and is therefore necessary."

Jasper Johns was born in Augusta, Georgia on May 15, 1930, the son of Jasper Johns, a farmer, and Jean (Riley) Johns. Because of his parents' divorce, he lived during his early years with grandparents and aunts and uncles in Allendale, South Carolina. He finished high school in Sumter, South Carolina while living with his mother and stepfather. Then for a year and a half, in 1947-48, he attended the University of South Carolina in Columbia and for two years served in the United States Army, before moving to New York in 1952.

According to his friend John Cage, the composer, who wrote one of the commentaries for the catalogue of his retrospective in 1964, Johns, though largely a self-taught artist, did study art at an art school for six months. "After applying for a scholarship," Cage related, "he was called into an office and it was explained that he could have the scholarship but only due to his circumstances since his work didn't merit it. He replied that if his work didn't merit it he would not accept it."

Johns has had an important influence on the development of pop art, in his preference, for example, for the commonplace idiom. During his apprenticeship in painting Johns was employed as a commercial artist, designing window displays, with Robert Rauschenberg, for Tiffany's and other New

JASPER JOHNS

York stores. But his paintings do not make use of the methods and effects of commercial art, nor do they have certain other characteristics of pop art, such as a marked social relevance. Johns himself asserts that he is not a pop artist, but when his work was first exhibited, several critics found him suggestive of the Dadaists, who have been among the chief inspirers of the pop art movement.

The earliest of his pictures that Johns permits to be exhibited dates from 1954 and is a small, dark collage titled *Construction with a Piano,* made of paper and keys from a toy piano. Unlike much of his work of the later 1950's, which is exceedingly impersonal and unemotional, it conveys a vague feeling of melancholy. Johns destroyed a large number of his student pictures, including some abstract collages that he thought resembled too closely those of Kurt Schwitters. When, therefore, he held his first one-man show, at the Leo Castelli gallery in New York in January 1958, his work had the authority of a mature artist. It also had a singularity that created a sensation among art critics.

Johns's first exhibition included such constructions, or collages, as *Book* (1957), made up of an actual book, framed and painted over in wax, and *Drawer* (1957), in which a two-knobbed front panel of a drawer is inserted in an all-gray canvas. He applied newsprint to canvas in *Newspaper* (1957) and one canvas to another canvas in *Canvas* (1957). In further insistence upon the obvious and the ordinary in subject matter, he turned to images so familiar that the eye ignores them, like the American flag, targets, and numbers, painting them over and over again in ingenious variations.

Art News hailed Johns's show, which was a sellout, by reproducing his *Target with Faces* (1955) on the cover of its January 1958 issue. The red, blue, and yellow target is painted on newspapers pasted on canvas; and above the target, with its bull's-eye, is set a row of four compartments, each containing the lower, eyeless, part of a plaster face, tinted orange. In a similar picture from the same period, *Target with Plaster Casts* (1955), the target is surmounted by nine boxes, eight of which hold an anatomical fragment, among them a purple foot and a four-fingered red hand. *Target with Faces* was one of three pictures in the exhibition bought for the Museum of Modern Art by its director, Alfred H. Barr, who has a powerful influence on taste in contemporary art. Johns's early prestige was additionally boosted in late 1958, when he became the only American to win a painting prize at the Carnegie Institute's Pittsburgh International Exhibition. His award-winning work, *Grey Numbers,* consists of a network of 121 sections of canvas, each with a number.

Numbers, alphabetical letters, flags, and targets appealed to Johns partly, as he has explained, because their pre-existing form, known to everyone, spared him from creating a design and gave him "room to work on other levels." He favored flat images since he was not particularly interested in perspective, but he was much concerned about techniques of painting and about the relationship between form and content. His flags and targets tend to ally him with the Cubists in preference for geometric design, but his manner of painting and his preoccupation with the event of painting associate him also with the abstract expressionists. He sometimes catches the rhythmic movement of the action painters with his exuberant, deceptively careless-looking brushwork, and his drips and daubs and built-up layers of pigment, sometimes encaustic, lend tactility and depth to his flat surfaces.

Unlike the abstract expressionists, however, Johns gives exact representation to recognizable objects, as the pop artists do. In presenting familiar symbols as pictures, Johns forces the viewer to look at them afresh and, some critics feel, to alter and extend their meaning, though Johns's own meaning may be generally obscure. The remarkable effect of his work and its essential quality arise rather largely from the startling contrast between the humdrum subject and the beauty of his craftsmanship, along with his exquisite sense of color. As Mario Amaya pointed out in *Pop Art . . . And After* (1966), "The fact of the banal image and the fact of pure painting are constantly balancing each other."

Although Johns seldom now returns to the flags and targets of his early period, they remain his trademarks. Almost as well-known are his paintings of maps, such as *Map* (1961), in which the names of oceans and American states were put on with standardized, commercial stencils. Johns, who has said that he likes letters of this type because "that's how the stencils come," also used stenciled letters or figures in *Tennyson* (1958), *Device Circle* (1959), *Liar* (1961), and many other pictures, including several of 1959 in which he stenciled the word "red," "yellow," or "blue" (or the names of other colors) on an area whose color did not correspond with the designation. "What does the eye register when it sees a blue 'red' on an orange form?" Irving Sandler inquired in the New York *Post* (March 1, 1964), and he noted that such "visual ambiguities" are not inconsequential tricks, but "create in the viewer a marvelous heightening of perception."

Names of primary colors also appear in *Field Painting* (1964), this time spelled out in wooden letters attached to the canvas and then all over again in painted letters. Occasionally, apparently to evoke an unjaded response to the commonplace, Johns uses a real object, such as a towel, in a picture and at the same time paints a representation of it or writes in its name. Unlike the book in his early *Book*, however, the three-dimensional objects of his later pictures or constructions are usually left unpainted. An old broom hangs from the canvas in *Fool's House* (1962) and another in *Untitled* (1964-65), and beer cans add a seeming irrelevance to *Field Painting* and *Studio* (1964).

The beer cans may be said to act as the signature of Johns, whose most famous work, according to *Time* (December 4, 1964), is his *Painted Bronze* (1960), a pair of cast-bronze facsimiles of a Ballantine ale can with painted labels, one solid bronze and the other punched open and hollow. "They delight Johns precisely because they are false twins," the *Time* critic observed, "an unequal equation, in short, a paradox." Johns's account of how he happened to choose the cans as his subject is often repeated in articles about the painter. One day the abstract expressionist Willem de Kooning remarked in a moment of annoyance with Johns's dealer, Leo Castelli, "You could give him two beer cans and he could sell them." Johns made the cans and Castelli sold them for $1,000.

Among the other objects that Johns has sculptured in bronze are light bulbs, flashlights, and coffee cans. Sometimes he works in plaster and Sculpmetal, a commercial product that hardens into a metallic substance. In some pictures he applies the Sculpmetal to canvas, as in *No*, a painting of the early 1960's in which the word "no" appears in Sculpmetal relief. His Sculpmetal "painting" called *Numbers* adorns the lobby of the New York State Theater at Lincoln Center.

In general, the pictures of Johns, who has been called a "painterly painter," may be taken as reflections on art, and some of them deal specifically with the nature or process of painting itself. He once pointed out, as Grace Glueck quoted him in the New York *Times* (January 6, 1966), "A lot of things in my paintings are involved with measurements"—gauges of the painter juxtaposing "the immeasurability that art is supposed to have." Some of his fairly recent pictures about the artist's world, such as *Field Painting, According to What* (1964), and *Studio* are huge, masterly canvases that synthesize the phases of Johns's development, the themes and materials of his preceding work. They comment on methods, schools, and modes of art, with intensity and with deadpan humor, and show an increasingly personal involvement of the painter in the subject of his pictures.

Johns's point of view about art is to put it beyond the reach of both propaganda and social sentiment. In an interview with G. R. Swenson for *Art News* (February 1964) he was asked about art used as a social force. Johns replied, "For myself I would choose to be as much as possible outside that area. It's difficult because we are constantly faced with social situations and our work is being used in ways we didn't ask for it to be used. We see it being done. We're not idiots." He feels that the artist cannot be responsible for the application of his creations: "I find it a very interesting possibility that one can't control the situation the way one's work is viewed, that once one offers it to be seen then anybody is able to see it as he pleases."

Since 1958 Jasper Johns has been exhibiting his new work periodically at the Leo Castelli Gallery, most recently in 1966. In early 1964 he held a large, ten-year retrospective at the Jewish Museum in New York—an event that prompted Emily Genauer to ask, "How is it possible for an artist now only thirty-three . . . not only to be the subject of a museum solo show consisting of no less than 174 works, but also to command up to $20,000 a painting and $8,000 a drawing?" (New York *Herald Tribune*, February 15, 1964). Later in the year, 108 of Johns's painting, drawings, and sculptures were shown at the Whitechapel Art Gallery in London. Among his earlier one-man shows were those at the Galleria d'Arte del Naviglio in Milan in 1929, the Galerie Rive Droite in Paris in 1959 and 1961, and the Everett Ellin Gallery in Los Angeles in 1962. Jasper Johns joined Kurt Schwitters in a two-man exhibition at the Ferus Gallery in Los Angeles in 1960.

Johns's pictures and three-dimensional pieces have been seen in group exhibitions throughout much of the world. During 1964 alone his work was included in the Venice Biennale; Documenta III in Kassel, Germany; Salon de Mai in Paris; a pop art show at the Louisiana Museum in Denmark; "International Prize" at the Instituto Torcuato di Tella in Argentina; "International Drawing Show" in Darmstadt, Germany; "Contemporary Drawings" at the Solomon R. Guggenheim Museum in New York; "New Realism" at the Municipal Museum in The Hague; an exhibition at the Galleria dell' Ariete in Milan; and other group shows. He is represented in many private collections and in the collections of the Tate Gallery in London; the Albright-Knox Art Gallery in Buffalo, New York; the Wadsworth Atheneum in Hartford, Connecticut; and the Moderna Museet in Stockholm; besides the Museum of Modern Art.

Among Jasper Johns's hobbies is collecting samples of the work of Marcel Duchamp, Andy Warhol, and other artist friends. His reading, according to John Cage, includes books by Ludwig Wittgenstein, Vladimir Nabokov, and Marshall McLuhan. He lives in a penthouse apartment on Riverside Drive in Manhattan, and for some years he had a beach house on Edisto Island in South Carolina. If Jasper Johns's paintings seem to be so obviously what they represent that art viewers are puzzled about what they mean, Jasper Johns himself, tall and slim, with elfin smile, reticent, also puzzles those who are not satisfied unless they can understand, on their own dissecting terms, both the artist and his work.

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JOHNSON, DANIEL

Apr. 9, 1915- Prime Minister of the Province of Quebec
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The leading spokesman for Canada's French-speaking population, the Honorable Daniel Johnson succeeded Jean Lesage as Prime Minister of the Province of Quebec on June 16, 1966, after his Union Nationale party had won a slight majority of seats in the provincial Legislative Assembly. After an early career in law, Johnson entered politics as a member of the Union Nationale, a provincial party loosely affiliated with the national Progressive Conservative party. First elected to the Quebec Legislative Assembly in 1946, he became a protégé of the late Prime Minister Maurice Duplessis, who appointed him his legislative assistant in 1954 and Minister of Hydraulic Resources in his Cabinet in 1958. Elected leader of the Union Nationale in 1961, Johnson played a major role in revitalizing the party after its period of decline and in freeing it from the reputation for corruption and machine politics that it had acquired under Duplessis. As a representative of French Canadians, who comprise the great majority of the 5,744,000 inhabitants of Quebec Province, Johnson favors a French-speaking state, associated with Canada, but with cultural, political, and fiscal autonomy.

Daniel Johnson was born on April 9, 1915 in the Eastern Townships village of Danville in Richmond County, Province of Quebec, the oldest of the eight surviving children of Francis and Marie (Daniel) Johnson. His father was an Irishman and his mother was French Canadian. The prevailing Anglo-French rivalry in the Province of Quebec made an early impression on Daniel Johnson and his brothers as they grew up in Danville. Because of their mixed ethnic background they were called "damned Frenchmen" by their English-speaking contemporaries and "*maudits anglais*" by the French. Although English was the language spoken in his home during his childhood, Johnson identified himself with the French-speaking community. His schooling was entirely in French, and he later virtually had to relearn the English language.

Originally slated for the Roman Catholic priesthood, Johnson attended a school run by the Brothers of the Sacred Heart in Danville and graduated from the Séminaire de St.-Hyacinthe with a B.A. degree in 1935. Having decided on a career in law, he then entered the University of Montreal, where he was president of the student body in 1938-39 and served on the editorial staff of the student newspaper *Quartier Latin*. As a student, Johnson was active in youth organizations. He served, for example, as treasurer, and later as vice-president, of the Association Catholique de la Jeunesse Canadienne Française, then the leading nationalist group of French-speaking youth in Quebec.

Johnson graduated from the University of Montreal with an LL.B. degree in 1940 and was admitted to the Quebec bar in the same year. As a young lawyer, he was legal adviser to local junior chambers of commerce and to the Association of French Language Weekly Newspapers, the Central Council of the National Syndicates of Montreal, and L'Union des Latins d'Amérique, of which he was a founder. During World War II, Johnson represented Roman Catholic students on the International Committee of World Student Relief for which he organized a number of relief drives.

After World War II, Johnson began his political career as a member of the Union Nationale, then a flourishing political machine under Prime Minister Maurice Duplessis of Quebec. On December 18, 1946 he was elected to the Quebec Legislative Assembly as the party's candidate for the riding (constituency) of Bagot, a district of mixed agricultural and industrial economy, some forty miles east of Montreal. He has since been consistently re-elected to that seat. In 1950—the year he was created King's Counsel—Johnson represented the Quebec delegation at conferences of the Commonwealth Parliamentary Association in New Zealand and Australia, and he was elected to the general council of the association, as representative of the Canadian provinces. He was again a delegate to the association's conference at Ottawa in 1952.

Johnson's skill as a debater and campaigner—on the provincial level in behalf of the Union Nationale, and on the federal level for the Progressive Conservatives—was noticed by Prime Minister Duplessis, who appointed him his parliamentary assistant in 1954. Later he was named president of the chamber's committees and on December 16, 1955 he was elected deputy speaker of the Legislative Assembly. On April 30, 1958 Johnson for the first time took a Cabinet post, as Minister of Hydraulic Resources. Under his supervision, work was completed on the Bersimis plan, construction of the great waterworks at Carillon on the Ottawa River was begun, and similar projects were undertaken at Manicougan and Rivière-aux-Outardes.

After the death of Duplessis in September 1959 and that of his successor, Paul Sauve, in January 1960, the Union Nationale underwent a decline. In the provincial elections of June 1960, the Liberals captured fifty seats in the Legislative Assembly, thus displacing the entrenched Union Nationale, which retained only forty-four seats. A new Liberal government was formed under Prime Minister Jean Lesage, who launched his "quiet revolution" aimed at bringing the entire Province of Quebec politically, socially, and economically into the twentieth century.

Meanwhile, the Union Nationale, which under Duplessis had maintained a monolithic unity, developed a struggle for leadership, in which Johnson came to be regarded as the leading contender. Dominique Clift, commenting on Johnson's status within the party in the Toronto *Globe and Mail* (June 17, 1961), noted that "ideologically he is a throwback to the Dark Ages of . . . Duplessis" but that "no political scandal can be pinned to his name." During the summer of 1961 Johnson vigorously campaigned for the party leadership, consulting with local party officials throughout the province. On September 23, 1961, at the Union Nationale's first leadership and constitutional convention, at Quebec City, Johnson defeated reformist candidate Jean-Jacques Bertrand for the party leadership by a narrow margin, thus becoming parliamentary leader of the opposition.

The fortunes of the Union Nationale further declined as a result of investigations by the Salvas Royal Commission, which unearthed a number of scandals from the Duplessis era, involving party officials and former Cabinet members. In the election of November 14, 1962 the party's representation in the Legislative Assembly dropped to thirty-one, but despite those setbacks, Johnson launched a campaign of opposition to the government. On television in January 1963, he attacked the Liberals on agriculture, unemployment, and finance. In a parliamentary speech later that month, he suggested that Quebec might secede unless its demands for greater self-determination were met. In connection with his role as opposition leader, Johnson went on study tours to Europe between 1961 and 1964, including visits to France, England, Italy, and Scandinavia.

Johnson also undertook the task of rebuilding and revitalizing the Union Nationale and of forging unity within its ranks, with the result that a convention was held in March 1965 at which the party was reorganized democratically on a grass-roots level. Committees were organized to draft a detailed party program in consultation with party members throughout the province. When in the spring of 1966 Prime Minister Lesage announced new parliamentary elections, the Union Nationale brought forth a number of new and young candidates unconnected with the Duplessis machine.

Campaigning under the slogan "Quebec First," Johnson called for revision of the Canadian constitution—the British North America Act of 1867—to give Quebec the status of an autonomous state associated with Canada, with French as the official language. He demanded for Quebec the total revenue from income and inheritance taxes collected within the province. Taking advantage of rural discontent over high taxes levied by the Lesage government, he promised to slow down the "quiet revolution" while providing more benefits for people in rural areas. He reassured Roman Catholics by emphasizing his opposition to the secularization of the school system. Other demands of the Union Nationale's election program called for a government-owned radio network, greater regional development, industrial decentralization, and abolition of the Legislative Council, Quebec's twenty-one member non-elective upper house, which is one of its last remaining ties with the British Crown.

Although Johnson conducted an intensive grass-roots campaign his party appeared to have little chance of winning the election, because of Lesage's immense popular appeal. When, however, the returns from the elections of June 5, 1966 came in, the Union Nationale had won a small majority of the parliamentary seats, although it had received fewer popular votes than the Liberal party. The Union Nationale had made little impact on the English-speaking population of Montreal, but it won back many of the rural ridings that it had held during the Duplessis regime. Because of the closeness of the vote, Lesage refused to concede the contest until four days after the election. A final recount revealed that the Union Nationale, with some 41 percent of the popular vote, had obtained fifty-six of the 108 seats in the Legislative Assembly, while the Liberals, with about 47 percent of the vote, received fifty seats. The remaining two seats went to independents, of whom one declared his support for the Union Nationale. Quebec's two small separatist parties received 8 percent of the vote between them but did not win any seats. The Union Nationale victory was regarded as a setback for the Liberal government of Canada's Prime Minister Lester B. Pearson.

DANIEL JOHNSON

On June 16, 1966 Johnson was sworn in as Prime Minister with his twenty-one member Cabinet. In addition to the Prime Ministership, he retained for himself the Ministries of Federal-Provincial Affairs and Natural Resources. Unlike Lesage, who had included in his Cabinet noted economists, political scientists, and journalists, Johnson, in choosing ministers, relied largely on local officials, small businessmen, farmers, and country lawyers. Although some observers feared that the "bad old days" of Duplessis might return, Johnson's post-election statements reassured businessmen that he would follow a moderate and realistic course, while labor leaders were heartened by his guarantees that social and economic reforms would continue.

In labor relations Johnson met with some success in the summer of 1966, when he helped to settle strikes of professional civil servants and hospital workers by personally negotiating with the union leaders. He was less successful in his efforts to settle a teachers' strike, which necessitated the passage of special anti-strike legislation in February 1967. Speaking at a Canadian Manufacturers Association meeting in Montreal in August 1966, he called for more co-operation among labor, management, and business and proposed the establishment of an economic research bureau by the provincial government.

To stimulate investments and economic growth, Johnson has appointed a group of civil servants to formulate measures to streamline certain administrative procedures. In January 1967 he visited Toronto and New York City to confer with potential investors. Aware that Montreal's spectacular world's fair, Expo 67, was for the Province of Quebec a "goose that lays golden eggs," he introduced legislation in early 1967 to protect tourists visiting the fair from being overcharged for their lodgings.

Johnson has insisted that social and cultural matters be removed from federal jurisdiction and placed under the provincial government. In his first Speech from the Throne, delivered on December 1, 1966, he staked a claim to the entire field of social security for the Quebec government. In May 1967 he caused considerable controversy when he told the legislature that the provincial government of Quebec had the right to censor all radio and television programs broadcast within the province, because their content was generally educational, and education was under provincial jurisdiction.

As for the status of the French-Canadian community and the relationship between Quebec and Ottawa, Johnson has occasionally made what seemed like conflicting statements, causing one correspondent for the New York *Times* (January 23, 1967) to observe: "Like another man named Johnson, Premier Daniel Johnson of Quebec is suffering from a credibility gap." Soon after taking office as Prime Minister, Johnson declared that he regarded the Union Nationale's mandate as signifying that Quebec, "as the main home of the French-Canadian nation," must avail itself of all the rights and take on all the responsibilities of a true national state. On another occasion he suggested that the surrender of the option of national independence by a Quebec political leader was tantamount to the surrender of the right to strike by a trade unionist. In October 1966 Johnson attended a federal-provincial conference on tax-sharing with the purpose of demanding for Quebec 100 percent of the direct taxes collected within the province, but as it progressed Johnson settled for substantially less in revenues than he had originally asked for. Later he explained, as quoted in *Maclean's Magazine* (January 1967), that he was not a separatist; his demands for greater political and fiscal autonomy for the Province of Quebec were aimed toward bringing "a more effective contribution to the cultural enrichment and the economic growth of the whole country."

In April 1967 the Quebec Legislative Assembly approved a new Ministry of Intergovernmental Affairs to replace the existing Ministry of Federal-Provincial Affairs. It is headed by Johnson, who now has authority to sign "with any government or body outside of Quebec any agreement he deems consistent with the interests or rights of Quebec." In May 1967 he made a five-day visit to Paris to consult with French President Charles de Gaulle and to conclude a cultural and technological agreement between Quebec and France that included plans for a joint communications satellite. In July 1967 de Gaulle, visiting Quebec, ended a speech with the words "Vive le Québec libre," causing Prime Minister Pearson to charge him with interfering in Canadian affairs. In response, Johnson deplored Pearson's "statement that forced our guest to return to France without going to Ottawa."

In October 1943 Daniel Johnson married Reine Gagné, the daughter of Horace Gagné of Montreal, a lawyer and former parliamentary candidate of the Progressive Conservative party. They have two sons, Daniel Jr., and Pierre-Marc, and two daughters, Diane and Marie. Johnson maintains his residence in Montreal and also has a home in the village of St.-Pie de Bagot in his constituency. A man of medium height with a neatly trimmed mustache and dark-rimmed glasses, he dresses stylishly and speaks English with a marked French accent. Blair Fraser of *Maclean's Magazine* (September 3, 1966) described him as "amiable, easygoing, a natural conciliator and a good companion." Johnson is a fourth degree Knight of Columbus and he is associated with Richelieu-Montréal Inc. His clubs are the Seigniory at Montebello; the Maskoutain and the Golf Club at St.-Hyacinthe; the Winter, the Garrison, and Le Club Renaissance in Quebec; and Le Club St. Denis and the Cercle Universitaire in Montreal. He was once a regular contributor to the daily *La Patrie,* and he presented his political views on the two nations that constitute Canada in his book *Égalité ou Indépendance* (Equality or Independence), published by Éditions Renaissance in Montreal in March 1965.

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JONES, CAROLYN

Apr. 28, 1933- Actress
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By an astutely cultivated combination of her unusual good looks, dedication to her profession, and sheer determination, Carolyn Jones has emerged as one of the most respected and versatile actresses in films and television today. After persisting through several years of nonfeatured roles Miss Jones made an impact on both the public and the critics with her portrayal in *The Bachelor Party* (1957) of a confused and love-starved bohemian, for which she was nominated as the best supporting actress in the 1957 Academy Award voting. Although she did not win the Oscar, many rewarding offers followed, and she has gone on to star in a variety of movies and television plays. Her widest public has probably resulted from her role as the morbidly beautiful Morticia in the TV series *The Addams Family*. Most of her roles have tended to be either slightly wicked or wacky females, but Miss Jones is, in real life, a highly disciplined person who has managed to preserve her own individual humor and ways while advancing her career. Today, moving in the orbit of Hollywood stardom, Carolyn Jones frankly admits to enjoying all the trappings of her new life. "I'm a nouveau success," she once told a writer for *Newsweek* (March 23, 1959). "I enjoy being a star. I don't do it as a hobby or for kicks. I'm a student of the industry."

Carolyn Sue Jones was born on April 28, 1933 in Amarillo, Texas. Her father was a branch manager for Allis-Chalmers, the farm machinery firm. According to an article by Jack Leahy in the New York *Sunday News* (July 10, 1960), her ancestry includes a Comanche Indian. As a schoolgirl, she was somewhat shy and slightly tall for her age, and she turned to "expression lessons" and acting to help overcome self-consciousness. She got into all the dramatics activities available, and while still in high school she worked as a disc jockey on a local radio station. Upon graduation, she took her earnings, plus money her father gave her, and set off for Hollywood. Because she was only fifteen, and the entrance requirements were eighteen, she lied about her age and gained admission at the Pasadena Playhouse. "I just couldn't wait to get at it," she later told Hedda Hopper. Before graduating from the Playhouse school, she appeared in a production of Tennessee Williams' *Summer and Smoke*. She then performed with an amateur group in Hollywood in a stage play, Garson Kanin's *The Live Wire*. The production was directed by a young actor-writer, Aaron Spelling, whom Carolyn Jones later married.

By this time Carolyn Jones had attracted the attention of Hollywood talent scouts. Paramount Pictures was the first to sign her, and she made her film debut as a playgirl-type in *The Turning Point* (Paramount, 1952). Among her subsequent nonfeatured roles was one in *Road to Bali* (Paramount, 1953), a revival of the "road series" starring Bob Hope, Bing Crosby, and Dorothy Lamour. But just as Miss Jones was getting her film career under way, the pressures of television, foreign competition, and the nation's economy pushed the film industry into a drastic slump. She had been under contract to Paramount, but now she "went out the window with the rest of the excess baggage," as she later quipped to Louella Parsons. Never one to sit about, Miss Jones set out to contact television producers, and during the following months she appeared in some thirty television shows. She has since credited this experience with giving her a chance to improve her acting. "What stock was to actors of another generation, TV films are today—a training ground," she has said. Her work was not confined to television, however. Meeting Aaron Spelling again, she obtained the starring role in his stage production of Robert E. Sherwood's play *The Road to Rome*. During 1953 she appeared in two motion pictures, *The Big Heat* (Columbia) and *House of Wax* (Warner Brothers). In his review of the latter, one of the early three-dimensional films, a critic for *Variety* (April 15, 1953) commented, "Carolyn Jones makes her moments count as the flighty kid who gets bumped off."

Three-dimensional movies never caught on, but Carolyn Jones's screen career was moving forward again. She now began a whole string of performances, usually nonfeatured and usually in "parts thrown in for comedy relief or for sex," as she herself put it to a *Newsweek* interviewer. Her roles included the comedy foil to Jim Backus in *Geraldine* (Republic, 1954); a blackjack dealer in *Three Hours to Kill* (Columbia, 1954); a dipsomaniac in *Shield for Murder* (United Artists, 1954); a beautiful Parisienne in *Desirée* (Twentieth Century-Fox, 1954); the blonde who walked Frank Sinatra's dog in *The Tender Trap* (MGM, 1955); the nurse in one of Tom Ewell's fantasies in *The Seven Year Itch* (Twentieth Century-Fox, 1955); and a chorus girl in *The Opposite Sex* (MGM, 1956). None of these parts brought her much recognition of any kind. But by this time she was married to Aaron Spelling, who was then struggling as a writer, and they shared in the work and encouragement necessary to support their careers. It was at this point that they heard about the planned filming of Paddy Chayefsky's *The Bachelor Party*. Carolyn Jones at first wanted to play the wife, but Spelling persuaded her to try the role of the Greenwich Village beatnik, small though it was.

CAROLYN JONES

The Bachelor Party (United Artists, 1957) deals with a group of men who take one of their friends on a final fling before his marriage. In the course of their night, they crash a party in Greenwich Village, and among the people encountered there is a young girl longing desperately to be loved. This was Carolyn Jones's role, and she appeared on the screen for approximately six minutes. But, as the critic for *Variety* (March 6, 1957) observed, she filled those few minutes "with great vitality." Alton Cook, reviewing the movie in the New York *World-Telegram and Sun* (April 10, 1957), summed up popular and critical reaction: "A tiny role of a babbling village beauty stands out because it is given such vigor by Carolyn Jones." She was nominated for an Academy Award as the best supporting actress in 1957, and although the Oscar went to Miyoshi Umeki, Carolyn Jones suddenly found herself an "overnight success." She herself, aware of the many years she had worked in films and television with little notice, took a somewhat wry attitude. "Seven years is my overnight," she remarked to Sidney Skolsky. But Carolyn Jones also told Hedda Hopper, "I think anything worthwhile having is worth waiting for."

During 1958 Carolyn Jones reportedly turned down more roles than she had been offered in all her previous years in Hollywod. And in keeping with the customary Hollywood formula of trying to repeat a success, most of the roles that she proceeded to play were "off-beat" types. The difference was that Carolyn Jones now received larger, featured roles. In the film version of Herman Wouk's best-selling novel *Marjorie Morningstar* (Warner Brothers, 1958), for instance, she played Natalie Wood's outspoken man-chasing friend, a portrayal that won her a Laurel Award from the film exhibitors. In *King Creole* (Paramount, 1958), Elvis Presley's last film before entering the Army, she contributed "a strong and bitter portrait of a good girl gone wrong, moving and pathetic," according to a review in *Variety* (May 28, 1958). In *Last Train from Gun Hill* (Paramount, 1959) she portrayed a "wistful, delicately realized waif of a saloon girl," as Alton Cook described her in the New York *World-Telegram and Sun* (July 30, 1959). Also sharply impressed by her performance in the comedy *A Hole in the Head* (United Artists, 1959), starring Frank Sinatra, Cook wrote, "This incredible girl reveals a new penchant for funmaking in every picture. Here she is provocative, abandoned, slyly witty, and every move is a foil for Sinatra's own share of the comedy" (New York *World-Telegram and Sun*, July 18, 1959).

About this time, Carolyn Jones began to take another look at her career. She realized that for all her star billings and big salaries, she was back playing off-beat characters. As she told Hedda Hopper in an interview, "These kooky things have got to stop." When she was offered a part in *Career* (Paramount, 1959), she deliberately chose a straight role as the agent and left the "drunk kook" to Shirley MacLaine. She was cast in another straight dramatic role in the film version of Edna Ferber's novel *Ice Palace* (Warner Brothers, 1960). Filmed partly on location, the movie tells of the rise of Alaska from the end of World War I until it achieved statehood, with Richard Burton pitted against Robert Ryan, and Carolyn Jones playing the woman rejected by both. It was probably her most demanding role—she aged from her early twenties to her sixties in the part—and she managed it with "remarkable versatility and insight", in the opinion of the critic for *Variety* (June 15, 1960). Carolyn Jones later returned to lighter parts, such as the comic gangster's moll in *Sail a Crooked Ship* (Columbia, 1962) and the sister-in-law in the romantic comedy *A Ticklish Affair* (MGM, 1963).

While rising to stardom in motion pictures, Carolyn Jones did not entirely abandon television. Among her parts was the lead in one of her husband's plays, *The Last Man*, on *Playhouse 90*, and in one of his episodes for the *Zane Grey Theater*. In September 1961 she played the title role in *Who Killed Julie Greer?*, which opened the *Dick Powell Show*. Her greatest following as a TV actress has come since she undertook a role in *The Addams Family*, an ABC-TV series based on the cartoons of Charles Addams that had been appearing for many years in the *New Yorker*. Carolyn Jones plays Morticia, the wife of Gomez (played by John Astin), and they preside over a macabre family whose ghoulish ways parody the normal world—Morticia, for instance, cultivates roses for their thorns instead of their blooms. When the show premièred in September 1964, a few reviewers criticized it rather severely. Jack Gould, writing in the New York *Times* (September 19, 1964), thought that the show missed the real point of Addams' cartoons and that the cast was "forced to play out the situation as if it were an adolescent masquerade." But the public enjoyed it, and Carolyn Jones found a new image.

In his review of *The Addams Family* the critic for *Variety* (September 23, 1964) singled out the "incredible makeup and raiment of Carolyn Jones" as helping to capture the original Addams' flavor. Her achievement was no accident, for she has always been thoroughly professional about making up for the characters she portrays. She is a natural blonde, but she dyed her hair dark for *The Bachelor Party*, and since then she has chosen to be a brunette in private life. "I decided it would emphasize my face." She once said, "I'm not a gorgeous girl, but I do have an unusual face." In appearance she is frequently compared to Bette Davis, her childhood idol. Miss Jones is five feet five inches tall and weighs 117 pounds. Her large, brilliantly blue eyes usually evoke comment from people who meet her in person. In October 1967 Miss Jones took over the female lead role in Harold Pinter's *The Homecoming* on Broadway and then went on tour with the road company. To suit the character of Ruth she cut her hair short and dyed it a reddish color.

On April 10, 1953 Carolyn Jones married Aaron Spelling, and as her career prospered, he also became successful, as a writer and producer. They built a mansion in the San Fernando Valley, and the press reports of those years portrayed Carolyn Jones as frankly enjoying the rewards of their success. "I see no reason to be ashamed," she told Hedda Hopper. "We made money and I want to spend it." Then, in August 1964, Carolyn Jones and Spelling were divorced. They continued to work together, and in the summer of 1966 the Hollywood columnist Sheilah Graham reported that Spelling was preparing her new television series. Since her divorce, she has lived in her Beverly Hills home, which she has enjoyed redecorating; she shares her house with a poodle, Beauty, and a dachshund, Victoria. For relaxation she swims and does Yoga exercises, and she likes sports such as horseback riding that "test endurance." In recent years she has taken up flying, and it has been reported that she hopes someday to own and pilot her private jet. "I like Hollywood, and I like being a movie star," she was quoted by Sheilah Graham as saying. "Hollywood has been very good to me."

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International Motion Picture Almanac, 1966

JOURDAN, LOUIS (zhōōr-däɴ')

June 19, 1920- Actor
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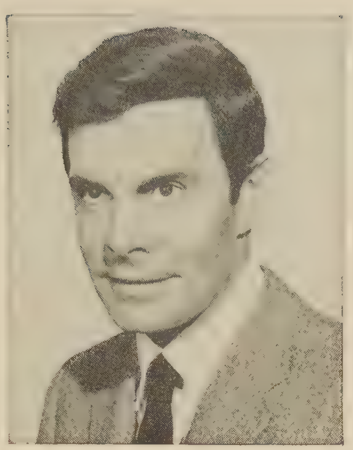
LOUIS JOURDAN

The French actor, and longtime Hollywood resident, Louis Jourdan, is a twenty-six-year veteran of films, stage, and television who achieved his success by working against his most obvious "image." Because of his elegance, his accent, and his dark good looks, people tend to identify him as the archetypal Continental charmer. Jourdan has held a running battle with the Hollywood tendency to typecast, however, and has been vigilant against establishing himself as the clichéd exemplar of the hand-kissing Frenchman. Operating independently, and under what he considers the "handicap" of a handsome exterior, he has displayed his versatility by playing both heroes and antiheroes; he has delivered sensitive and moving—as well as roguish—portrayals; and has come to be regarded by critics as one of those actors whose professional abilities can be depended upon. Ironically, it was Jourdan's creation of the Parisian *bon vivant* in *Gigi* (1958) that most captured the public imagination and peaked his screen career. In addition to his films, he lists a successful Broadway play and an internationally run television series among his credits.

Louis Jourdan was born Louis Gendre in Marseille, France on June 19, 1920, the oldest of three sons of a hotel owner. His mother was Yvonne (Jourdan) Gendre and his father was Henri Gendre, one of the promoters of the Cannes Film Festival. While he was growing up he traveled occasionally with his family, visiting other countries. He attended schools in Marseille and Paris and in 1938 began drama studies with René Simon in Paris. He was recruited first as assistant to director Marc Allegret, but because of his extraordinary good looks friends urged him to try for acting parts. He was cast in his first movie, *Le Corsaire*, with Charles Boyer, in 1939 and also in some secondary roles on the Paris stage. At that time he took the name Pierre Jourdan, and around 1941 he changed the Pierre to Louis.

Just as his career was beginning to burgeon, Germany began her march into Poland, and war with France erupted. Jourdan tried to enlist for military service but he was under age; he returned to Cannes and was on the point of leaving to make a film in Rome when war between Italy and France intervened. After his country fell to the Nazis, he was ordered to a work gang, where for a year he cut wood, dug ditches, and helped build roads. Then movie production got under way again in occupied France, and Jourdan was directed to report to the studios to appear in "nonpolitical" films.

The pictures, it became evident, were just propaganda vehicles, and unable to remain passive, he escaped to join his parents and brothers, Robert and Pierre, in Pierre de Bresse, near Cannes. The Gestapo promptly arrested his father, and it was months before the family was able to evade the Nazis. Jourdan turned to the French Underground, helping to print anti-German leaflets and carrying messages for the resistance—crimes that would have been punishable by death. Somehow he always managed to skirt the German patrols, but after the liberation he was set upon by a band of suspicious soldiers, and beaten. A person of much importance in his life at this time was a young woman named Berthe Frédérique, the daughter of a Parisian metals broker. She was Jourdan's close companion and an associate in Underground activities and later became his wife.

After France had been freed by the Allies, Jourdan returned to Paris to pick up the threads of his career. He made several movies—among them *La Vie Bohème*—and *Félicie Nanteuil*—and appeared in a dramatization of Thomas Hardy's *Tess of the D'Urbervilles*. Eventually he caught the attention of a Hollywood talent scout, who sent film clips of his work to David O. Selznick. The producer felt Jourdan had promise and in 1947 brought his much-heralded new discovery to America for a role in *The Paradine Case*, which was released the following year. Jourdan's performance in the movie warranted the fanfare of his arrival: his portrait of the tormented, guilt-stricken valet, and his sensitive handling of the ambiguity of the character, were labeled "electric" by Bosley Crowther of the New York *Times* (January 9, 1948).

In Hollywood, Jourdan soon found that producers wanted to stereotype him. Although he acknowledged that his accent and background limited him to portraying Europeans, he was repelled by the insipidity of some of the roles offered him. "I didn't want to be perpetually cooing in a lady's ear. There's not much aesthetic satisfaction in it," he protested, as reported in *Coronet* (May 1960). His independence asserted itself; he clashed with Selznick over the issue and was suspended four times by the producer. There were other difficulties too: cowboy types were coming into public favor, and leading men of romantic appearance were not much in vogue.

Still, Jourdan continued to make American movies and to contribute effective performances. As an artist in *No Minor Vices* (MGM, 1948) he drew critical epithets like "new young disturber" and "skillful actor." In *Madame Bovary* (MGM, 1949) he played the aristocratic Rodolphe Boulanger with "perfection and understanding." Cast as a charming wastrel in *The Happy Time* (Columbia, 1952), he imbued the character with "an unsuspected spirit of infectious laughter." *Three Coins in the Fountain* (Twentieth Century-Fox, 1954) presented him as an Italian prince, and *Julie* (MGM, 1956) as a psychopathic killer. His sympathetically drawn tutor-employed-by-royalty in *The Swan* (MGM, 1956) was credited with giving the picture its spirit and pathos.

In spite of his ability, attractiveness, and the frequency of his appearances on the screen, Jourdan did not seem to catch fire with American moviegoers. In 1954 he left Hollywood for Broadway and the lead in the stage production of André Gide's novel *The Immoralist*. The play opened at the Royale Theatre on February 1, 1954 and ran for 104 performances. Jourdan's interpretation of Michel, the homosexual archeologist who unsuccessfully seeks an escape in marriage, was acclaimed as subtle and compelling. The actor considers his work in that role his most significant professional accomplishment—but he also learned the dangers of creating controversial characters: for years afterward he received abusive crank letters. In 1955 he starred again on the Broadway stage, playing Sourab Kayam, a handsome, charming crystal gazer in a small French circus, in *Tonight in Samarkand*. The symbolic melodrama ran at the Morosco Theatre from February 16 to March 12.

While pursuing his career mainly in the United States, Jourdan returned periodically to France, where he appeared in films and, together with Claude Dauphin, starred in 1955 in a twenty-six episode television series called *Paris Precinct*. He was part owner of this property, which became highly popular both in Europe and the United States. Two of the films that he made abroad were the French *The Bride Is Much too Beautiful* (1958), a Gaspard-Huit production co-starring Brigitte Bardot, and the British costume melodrama *Dangerous Exile* (Rank, 1958).

In 1956 Jourdan had been approached by Alan Jay Lerner and Frederick Loewe to play the part of Gaston in their upcoming film, a musical based on Colette's *Gigi*. Jourdan demurred: he could not sing; he felt he was not right for the part. Since Lerner and Loewe persisted, Jourdan cut a test record that proved he could very well do his own singing, and in the end he accepted the role of the dashing but bored boulevardier.

When *Gigi* had its première in 1958, the critics were charmed. Jourdan's personality emerged as it had never done before, and overnight he was projected into the pre-eminence that had eluded him even after he had achieved stardom. Although one reviewer found his performance "lifeless," the preponderance of opinion was enthusiastic. In company with his compatriots Leslie Caron and Maurice Chevalier he seemed "nothing less than perfect" to Archer Winsten of the New York *Post* (May 16, 1958) and was praised in the Washington *Post* for his voice, his vigor, and his elegant style. He did not object to the debonair playboy characterization in this instance, since he felt *Gigi* was a picture of "true quality."

After his success in *Gigi*, Jourdan was much in demand for musicals, but as usual he preferred to avoid the stereotype and to look for better parts. The better parts, unfortunately, were not consistently forthcoming. He was a temperamental stage director in *The Best of Everything* (Twentieth Century-Fox, 1959) and a dignified young judge in *Can Can* (Twentieth Century-Fox, 1960), a screen version of the Cole Porter-Abe Burrows stage musical. To the swashbuckling *Story of the Count of Monte Cristo* (1962), produced by Jean-Jacques Vital and René Modiano, he contributed a "glowing" portrayal of Edmond Dantes, to quote one reviewer, and in the alternately praised and panned *The V.I.P.'s* (MGM, 1963) he made his fading gigolo the film's most appealing character. "Jourdan is deftly creative for his best role in years," commented Richard L. Coe in the Washington *Post* (September 27, 1963). *Made in Paris* (MGM, 1965) was an unexceptional comedy that cast him as a Parisian dress designer, a character to which he nevertheless managed to lend some credibility. In 1967 Jourdan starred in an internationally produced spy film, *Peau d'Espion* (The Spy's Skin), which a *Variety* reviewer (April 26, 1967) found to be "slick but predictable."

From time to time Jourdan has also made guest appearances on television programs, and in 1959 he hosted his own special show, a rather standard variety revue. He has been known to refuse guest spots, ostensibly because he would have been presented as the perennial Frenchman, and he remarked candidly to one interviewer that he would like to forget most of his post-*Gigi* films and television work.

Voted the "most exciting man in the world" by the Models League of America in 1959, Jourdan stands a little over six feet tall, weighs 170 pounds, and has black hair and brown eyes. He thinks of his matinee-idol appearance as a nuisance, because it has led to efforts to cast him always as the amorous Gaul. He prefers sinister, brooding parts, and among his own screen roles he favors those in *Julie* and *The Paradine Case*. He is widely regarded as an unfailingly good performer who has worked to establish himself as an actor rather than a personality. He was schooled in "The Method" before it became a catchword in the industry, and he studies his parts intently. In the *Coronet* article director Jean Negulesco is quoted as saying about Jourdan: "You can always count on Louis to understand the most subtle nuances of a characterization." Jourdan, who has aligned himself with no one studio, recommends independence as the healthiest state for both actor and industry. He learned English as a boy and speaks it with a marginal accent. It amuses him that some actors have accents that become more pronounced the longer they stay in the United States.

Louis Jourdan has been married twice. By his marriage on March 11, 1946 to Berthe Frédérique, he has a son, Louis Henry George Jourdan, born on October 6, 1951. Jourdan maintains a small château near Paris and an apartment in New York, but most of the time he lives a quiet private life in his rambling house in Beverly Hills. He has a pool and he enjoys swimming and playing tennis and croquet. He has taken voice lessons and regards himself not as a singer but as an actor who likes to sing, in an amateurish way. Listening to music is also one of his pleasures; after work he relaxes with Bach, Debussy, or Shostakovich, preferring classic to romantic composers.

Introspective and of an intellectual bent, Jourdan has a low tolerance for Hollywood parties full of gushing women. He prefers small dinner parties at home with friends, where discussion may range from literature and philosophy to American versus European morals and where, in a rare moment, he may deliver his remarkably apt imitation of Al Jolson. He has become an inveterate people-watcher, in the interest of spotting revealing characteristics that might add variety or credibility to his portrayals. He has estimated that only once in five years an actor finds a role that induces in him a glow of inner satisfaction.

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DR. ADRIAN KANTROWITZ

One of the world's most prominent cardiovascular surgeons is Dr. Adrian Kantrowitz, chief of surgical services at Maimonides Hospital in Brooklyn and professor of surgery at Downstate Medical Center of the State University of New York. A pioneer in bioelectrics or biomedical engineering—the development of mechanical devices to aid in repairing and sustaining the heart and other vital human organs—Dr. Kantrowitz has committed a major portion of his research program at Maimonides Hospital to that field. Among his foremost accomplishments is his design of an artificial heart pump implanted in the human body that is capable of performing up to 50 percent of the work of a normal heart ventricle. In an interview with Barbara Yuncker of the New York *Post* (May 28, 1966), Dr. Kantrowitz expressed the conviction that his research is "far more important than Vietnam or putting a man on the moon."

Born in New York City on October 4, 1918, Adrian Kantrowitz is the son of Bernard Abraham and Rose (Esserman) Kantrowitz. His father was a general practitioner who ran a pre-paid clinic in a poor area of the Bronx. His mother, a stage designer, gained professional recognition for her designs of the costumes for the Ziegfeld Follies of 1905-06. His older brother Arthur, a physicist who pioneered in the use of shock tubes and developed a heat-resistant missile nose cone, is director of the Avco Everett Research Laboratory. Another brother, Benjamin Kantrowitz, is a lawyer, and his sister, Mrs. Dorothy (Kantrowitz) Albert, was a film editor before her marriage.

Adrian Kantrowitz has recalled that he chose a medical career because, as he told Barbara Yuncker, "my mother told me from the age of three that I wanted to be a doctor." At DeWitt Clinton High School the faculty was not greatly impressed with his seemingly average abilities, but he fondly remembers a biology teacher who encouraged him. His enthusiasm for science was also aroused by his father, and by his brother Arthur, whose interests centered around electronics. The two brothers cooperated in a number of fascinating projects, including the design, and the construction from old radio parts, of an electrocardiograph—a forerunner of machines that were later used professionally. Adrian Kantrowitz graduated from high school in 1936 and then majored in mathematics at New York University, which conferred a B.A. degree on him in 1940. He was a member of the swimming teams both in high school and at college.

At Long Island College of Medicine (now known as the State University of New York Downstate Medical Center) Kantrowitz completed the medical curriculum in three years under an accelerated program instituted to meet the overwhelming demand for doctors during World War II. After he obtained the M.D. degree in 1943, Kantrowitz was inducted into the United States Army Medical Corps as a first lieutenant. He remained on detached service while serving during 1943-44 on a rotating internship at Brooklyn Jewish Hospital. On completing his training, he was promoted to captain and assigned as a battalion surgeon.

Surgery fascinated Dr. Kantrowitz, who believed it was the best way to apply whatever talents he possessed. After his discharge from the service in late 1946 with the rank of major, he served a one-year assistant residency in surgery at Mount Sinai Hospital in New York City. In 1948 he was appointed assistant resident in surgery at Montefiore Hospital in the Bronx, and in the following year he was assistant resident in pathology. For six months in 1949 he held a fellowship with the cardiovascular research group, working under Dr. Louis Leiter. He was named chief surgical resident at Montefiore in 1950, and from 1951-55 he held an appointment as adjunct surgeon. In 1951-52 he took a leave of absence to serve as a teaching fellow in physiology at Western Reserve University School of Medicine in Cleveland, where he also worked with Dr. Carl Wiggers under a research fellowship in cardiovascular physiology from the United States Public Health Service. From 1952 to 1955, concurrently with his work at Montefiore Hospital, Kantrowitz was an instructor in surgery at the New York Medical College and served as assistant visiting surgeon at Flower-Fifth Avenue, Metropolitan, Bird S. Coler, and Morrisania hospitals. In 1954-55 he also was consulting surgeon for Good Samaritan Hospital in Suffern, New York.

In 1955 Dr. Kantrowitz joined the faculty of the State University of New York Downstate Medical Center as assistant professor of surgery. He was appointed associate professor in 1957 and professor in 1964. Simultaneously he has been affiliated with Maimonides Hospital in Brooklyn, where he has served as attending surgeon since 1955, as director of cardiovascular surgery and of surgical research from 1955 to 1964, and as chairman of the research committee from 1957 to 1961. Since 1964 Dr. Kantrowitz has been serving full time as director of surgical services at Maimonides and Coney Island hospitals.

One of Dr. Kantrowitz's early research projects, completed at Montefiore Hospital in 1954 with the help of Dr. Alan Lerrick, was the development of a plastic heart valve made of Teflon, designed to pump blood into the deprived organs of patients suffering from hardening of the arteries. Experiments on dogs revealed that the new valve could stop the back-flow of blood into the heart within 1/200th of a second and that it could increase the volume of blood pumped into the legs by as much as 50 percent. Describing the device at a convention in late 1954, Dr. Kantrowitz expressed the hope that it might eventually be used to increase blood flow to brains damaged by senility, to withered limbs, and to blood vessels feeding the heart.

To cope with the problem of sudden blood loss in anaesthetized patients during heart surgery, often resulting in operative shock, Kantrowitz in early 1957 constructed a machine of his own design, capable of measuring the total blood flowing through a patient's body and recording the amount lost within a 5 percent margin of error. The machine was equipped with a device that injected minute quantities of radioactive chromium into the patient's blood stream and a Geiger counter that measured the ratio of radioactive blood to the total blood supply. The apparatus was connected to a transfusion system equipped to supply blood during operations, whenever the level of the patient's blood supply dropped.

Another of Dr. Kantrowitz's major achievements is his development of an improved heart-lung machine, to pump blood and provide oxygen for anaesthetized patients in open-heart surgery. His machine was equipped with rippling steel fingers that forced blood through a rubber tube; steel wire mesh screens to simulate the breathing mechanism of the lung; and devices to check blood pressure, temperature, heart-rate, blood-flow, and oxygen intake. Used for the first time in March 1958 in an operation on a seven-year-old boy with a ventricular septal defect (hole in the heart-wall), the machine has since been successfully applied in many cases of open heart surgery at Maimonides Hospital.

In 1958 Dr. Kantrowitz exhibited a healthy dog equipped with an auxiliary heart booster—a forerunner of the heart pump that he later perfected for implantation in human beings. Created from a section of the diaphragm muscle, and equipped with a miniature radio broadcasting system, the booster relieved a weak heart of excessive strain by assuming as much as one-quarter of the natural heart's work load. Earl Ubell of the New York *Herald Tribune* (October 9, 1958) hailed Kantrowitz's development of the heart booster as "one of the most ingenious surgical achievements in more than a decade." The dog that served as the chief subject in this project was later awarded the "canine version of the Nobel Prize" by the National Society for Medical Research.

Dr. Kantrowitz has also applied bio-electronic techniques to the problems of paraplegics. In 1962 he attached electrodes from a nerve-stimulator machine to the still firm leg muscles of a recent paraplegic, enabling him to stand up and support his own weight. He has also developed an electronic device that enables a paraplegic child to control his paralyzed bladder. To find a substitute for the cumbersome iron lung used by victims of infantile paralysis, Dr. Kantrowitz and his staff have been working on a machine that would electrically stimulate the nerves that control the breathing movements of the diaphragm.

Among Dr. Kantrowitz's other significant achievements is his development of a micro-instrument known as a pulse-rate regulator or pacemaker, designed to stimulate a slow heart to beat at a normal rate, enabling it to supply enough blood and oxygen to the body. By 1961 he had perfected a reliable internal pacemaker small enough to be implanted within a patient's body, replacing a bulky apparatus that had been worn externally at the waist. Surgeons have estimated that some 10,000 persons used the internal pacemaker device during 1965.

Meanwhile, Kantrowitz continued work on the heart booster, although by 1964 he had abandoned his original plan of creating it from a section of diaphragm muscle. Aided by Dr. Tetsuzo Akutsu, he designed a mechanical device that, when implanted completely within a patient's body, would take over the job of the natural heart's main pumping chamber, the muscular left ventricle. The Avco Everett Research Laboratory under the direction of his brother, Dr. Arthur Kantrowitz, constructed the auxiliary heart chamber according to surgical specifications. A biologically inert plastic pump without valves or moving parts, consisting of a flexible inner tube of silicone rubber and a rigid outer covering of fiberglass, the auxiliary ventricle was designed to fit across the arch of the aorta just above the area where that vessel leaves the heart. Air pumped into the space between the two tubes forces the inner tube to expand and contract alternately in time with the heartbeat. Electrodes attached to the heart muscle are connected to the control unit outside the body, and amplifiers use the natural electrical pulse from the heart to regulate the auxiliary pump. When the heart's own ventricle contracts to push blood into the aorta, the inner tube of the auxiliary pump is distended, and the blood flows into it with ease, since there is no pressure against it. When the aortic valve closes at the completion of a heart beat, a stream of air fills the space between the tubes, squeezing the blood out of the inner tube and back into the aorta, thus giving an added impetus to the body's blood circulation. The auxiliary ventricle performs about one-half of the work of the natural ventricle, increasing the flow of blood to the heart by about 20 percent.

The auxiliary left ventricle was first used on a human subject in February 1966, when Dr. Kantrowitz implanted it in a male patient, enabling him to maintain heart function for twenty-four hours before he died of a liver ailment. (The only other surgeon who has implanted an artificial heart pump in a human patient is Dr. Michael DeBakey of Methodist Hospital in Houston. His artificial heart booster, known as a left ventricle bypass, differs markedly from the Kantrowitz-Avco auxiliary ventricle in that it is equipped with valves and remains outside the subject's chest. It is designed to help a patient survive a temporary crisis until the natural heart is able to work unaided. Dr. DeBakey used his device in surgical practice with some success in 1963, and again in 1966 and 1967.)

Dr. Kantrowitz used his auxiliary heart pump a second time in May 1966, when he performed a six-hour operation on an elderly female patient critically ill with congestive heart failure, diabetes, kidney disease, and impaired liver function. Emphasizing that the woman was not an experimental patient, Dr. Kantrowitz told Barbara Yuncker in the New York *Post* interview: "We did not have the right to deny the opportunity for the surgery to a patient whom it might help." Five days after the operation the patient was alert, could talk, and was able to eat a light diet. Dr. Kantrowitz remained cautious when he said at a press conference, as quoted in the New York *Times* (May 23, 1966): "The equipment has worked magnificently, . . . it has helped her heart enormously, but . . . she is a very sick woman." The auxiliary ventricle was used alternately with the woman's natural heart, thus allowing the body to correct any harmful changes that might result from the mechanism. The woman died of a cerebral stroke twelve days after the operation, as a result of a blood clot that blocked the supply of blood to her brain. Evaluating the evidence, Dr. Kantrowitz suggested that clotting might have been prevented if the aorta had been shut off completely, and if all of the patient's blood had been routed through the auxiliary pump. In July 1966, sharing a platform with Dr. Michael DeBakey at a symposium in Boston, Dr. Kantrowitz expressed satisfaction with the progress that had been made in the development of artificial heart pumps and indicated that some 400,000 patients a year might eventually benefit from such devices.

Dr. Kantrowitz has recently developed a new device, the "balloon pump," to aid the functioning of the heart temporarily following an attack. An ordinary, sausage-shaped balloon is inserted into the patient's thigh on the end of a flexible plastic tube that is threaded upward through the femoral artery and the aorta until it is level with the heart. A helium pump is attached to the end of the tube outside the patient's body and the patient is connected to an electrocardiograph that controls the timing of the pump. On June 29, 1967 a forty-five-year-old woman was successfully treated for seven hours with the device at Maimonides Hospital and by mid-August she had recovered sufficiently to return home.

In contrast to some medical researchers, whose ultimate objective is the construction of a complete artificial heart, Dr. Kantrowitz prefers to leave the natural heart in its place and to remedy its insufficiencies by means of auxiliary devices. The work of Kantrowitz and others in the development of auxiliary heart pumps received official support from the National Institutes of Health in November 1966.

Kantrowitz has also pioneered in the technique of natural heart transplant. On December 6, 1967 he placed the heart of a dead two-day-old infant into the body of a two-and-one-half-week-old baby dying of a heart defect. The baby survived for six and one-half hours. (Kantrowitz's operation was performed just four days after the world's first heart transplant took place in Cape Town, South Africa, where the heart of a twenty-five-year-old female accident victim was transplanted into the chest of a fifty-five-year-old man. The man died two and one-half weeks later.)

The author or co-author of about 100 scientific papers, Dr. Kantrowitz has reported on virtually all aspects of heart surgery in professional journals. A model of a pump oxygenator that he had developed was exhibited in Moscow in 1959, and his implantable cardiac pacemaker has been demonstrated before the American Heart Association, the American Medical Association, and the American College of Cardiology. He has pioneered in the production of medical films and documentaries, so that surgeons throughout the world can study his advanced operative techniques.

Dr. Kantrowitz is a diplomate of the American Board of Surgery; he is a Fellow of the American College of Surgeons and of the New York Academy of Sciences. He belongs to the Kings County and New York County medical societies, the International Society of Angiology, the Council on Cardiovascular Surgery, the New York Society for Cardiovascular Surgery, the New York Society for Thoracic Surgery, the New York Surgical Society, the Advisory Committee in General Surgery, the American Heart Association, the American Physiological Society, the American Society for Artificial Internal Organs, the Harvey Society, the Pan American Medical Association, and Alpha Omega Alpha fraternity.

Kantrowitz serves on the scientific review board of the *American Journal of Medical Electronics* and on the editorial board of the *Journal of Biomedical Materials Research.*

Among the medical honors conferred on Dr. Kantrowitz are the Henry L. Moses Research Prize awarded to Montefiore alumni (1949); first prize for a scientific exhibit of the New York State Medical Society (1952); and the research prize of Maimonides Hospital (1963). With his brother Arthur Kantrowitz, he received the 1966 Gold Plate Award of the American Academy of Achievement. In December 1966 he and Dr. DeBakey each received a $10,000 stipend from the Berk Foundation for outstanding scientific achievement in prolonging human life.

Dr. Adrian Kantrowitz married Jean Rosensaft on November 28, 1948. They have two daughters, Niki Ellen and Lisa Robin, and a son, Allen Bernard. Since 1961 Mrs. Kantrowitz has been working on the administrative staff of the surgical research laboratory at Maimonides Hospital. Dr. Kantrowitz, who maintains a rigid work schedule that includes three days of surgery a week, has been characterized as a pleasant, outgoing, and relaxed person. He is six feet tall, weighs 210 pounds, and has thinning gray hair and gray eyes. For relaxation he enjoys sailing, swimming, and skiing with his family and flying his single-seater airplane. He is also an accomplished glider pilot, and he becomes euphoric when describing the delights of soaring through the clouds.

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The winner of the 1966 Nobel Prize in Physics for developing optical resonance techniques, later used in the development of the laser by other scientists, was Dr. Alfred Kastler, professor of physics, since 1945, at the École Normale Supérieure in Paris. As co-director of its physics laboratory, Professor Kastler and his co-workers have been active since 1950 in the development of new techniques for studying the fine and hyperfine structure of atoms. The prize was awarded for basic research he had published in 1950, concerning new techniques for studying the energy levels of atoms in their excited states.

Alfred Kastler was born on May 3, 1902 in the village of Guebwiller in Alsace, then a part of Germany, to Frédéric and Anna (Frey) Kastler. Professor Kastler has recalled, as paraphrased by an interviewer for the New York *Times* (November 4, 1966), "that he was attracted to nature as a child, and was once deeply impressed by an eclipse of the sun." He attended the Lycée Bartholdi in Colmar for his secondary education. Interestingly enough, he went to the École Normale Supérieure in 1920 to begin his university education, but only by virtue of a special governmental exemption made for a few Alsatians who could not pass the national entrance examinations.

Before beginning his graduate studies, Kastler taught physics at lycées in Mulhouse (1926-27) and Colmar (1927-29), both in Alsace, and in Bordeaux, France (1929-31). In 1931 he began his doctoral studies at the University of Bordeaux, where he worked as an assistant while carrying out research for his thesis on the stepwise excitation of mercury atoms. The degree of Docteur des Sciences Physiques was conferred on him in 1936, whereupon he became a lecturer at Clermont-Ferrand University, where he remained until 1938. From 1938 to 1941 he was a professor of physics at the University of Bordeaux. He returned to the École Normale Supérieure in 1941, where he has since been director of the Hertzian spectroscopy group at the physics laboratory. In 1941 he was also appointed to the faculty as *chargé de cours*, or assistant professor, until 1945, when he attained the rank of full professor.

The Nobel Prize in Physics was awarded to Kastler for "the discovery and development of optical methods for studying Hertzian resonances in atoms." The term "Hertzian" refers to Heinrich Rudolf Hertz, a nineteenth-century German physicist who established the electromagnetic nature of light. Kastler's award-winning methods were reported at a conference of La Société Française de Physique held on May 30, 1950 and published in the *Journal de Physique et le Radium* (1950).

As Francis M. Pipkin of Harvard University lucidly explained in *Science* (November 11, 1966), the methods reported by Kastler in 1950 resulted from a search for new methods for studying energy levels of atoms in their excited states. Previously, atomic beam techniques and magnetic resonance techniques had been used, but new techniques were sought to overcome difficulties encountered in using those older methods. In the case of the atomic beam techniques, difficulties were encountered because of the short lifetime of excited energy levels of atoms; in the case of the magnetic resonance techniques, the low frequency of occurrence of excited atoms at any given time caused the problems. Kastler and his associate, Jean Brossil, were the first to conceive of a way of avoiding those difficulties, in 1949. Kastler's perseverance in the pursuit of their idea resulted in his prize-winning method, known as the "double resonance" method.

The "double resonance" method involves the use of a light beam and a radio frequency field. When a light beam is shone on a group of atoms, some of the atoms will absorb light and make transitions to one of the excited states. This is the first step in "double resonance." Within the excited state are several sublevels among which the excited atoms will distribute themselves unequally, so that not all sublevels will be populated. By applying a radio frequency field, one can cause atoms to make transitions from one of the populated levels to an unpopulated level (second resonance step). The light that has been absorbed by the excited atoms will be re-emitted, and those atoms will then return to the unexcited state. By studying the re-emitted light, one can detect the radio frequency transitions in the excited state.

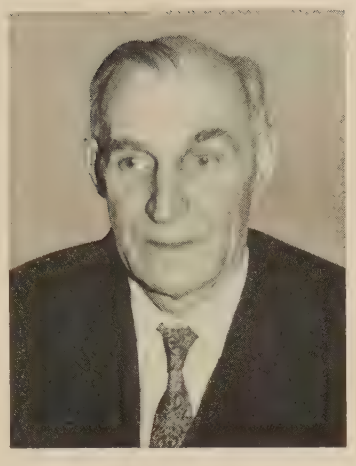
In a later research paper (1950) Kastler reported on a method, known as "optical pumping," by which one could move atoms in their ground (unexcited) state between different magnetic sublevels. Optical pumping is brought about by shining polarized light on a group of atoms. Atoms in one sublevel will absorb light and make transitions to the excited state; atoms in other sublevels will not absorb light and thus remain in the unexcited state. When the excited atoms re-emit the absorbed light and return to the unexcited state, they will return to different magnetic sublevels of the unexcited state. This technique is used as a spectroscope technique, to make lasers, to polarize other atoms, and to make polarized targets for experiments in nuclear physics. Probably because of the practical applications of optical pumping, especially in the development of the laser, the emphasis in the popular press has been placed more on Kastler's discovery and development of that technique than on the "double resonance" method which was developed for purely theoretical purposes.

In the following years the early experiments of Kastler were extended. The substitution of electron beams for light beams made possible the study of levels not easily excited with light beams, and it was found that the light re-emitted from the excited atoms could be used to determine when certain atomic energy levels were made to cross and have the same energy. That principle, known as "level crossing," has yielded new information concerning both the lifetimes of atomic states and hyperfine structure.

Optical resonance techniques are now used in a variety of applications. They include the development of frequency standards, the measurement of nuclear spins and magnetic moments, the production of precision magnetometers, the study of diffusion, the measure of disorientation and spin exchange cross-sections, and the measurement of fine and hyperfine structure intervals.

The physics laboratory at the École Normale Supérieure has played a significant role in the development of optical resonance techniques. Kastler's basic techniques have led to refinements in atomic spectroscopy and to a better understanding of atomic energy levels and perturbation of atomic energy levels by their environment. The laboratory has been well-known since 1950 for leading the most intensive search for new techniques in the study of the fine and superfine structure of atoms and also for serving as an inspiration for other physicists.

The winning of the Nobel Prize by Kastler represented a signal honor for France, since he was its first Nobel Prize winner in physics since 1929. When the award was announced, the weekly magazine *L'Express* called Kastler "The Grandfather of the Laser." The newspaper *Le Monde* ran the headline "The Repair of an Injustice." The article in *Le Monde* went on to say that it was felt among certain scientific circles that the 1964 Nobel Prize in Physics, awarded to Charles H. Townes (the United States), Nikolai G. Basov, and Aleksandr M. Prokhorov (U.S.S.R.) for the development of the laser, represented an "injustice" to Kastler, because of the application by the former of the optical pumping principle, but that now that "injustice" had been repaired.



ALFRED KASTLER

In keeping with his characteristic modesty, Kastler did not feel that an "injustice" had been committed. On the contrary, he stated emphatically that not only were the 1964 award winners deserving of their award but that his optical pumping technique was used in the first laser only by chance and that later-developed lasers had outgrown dependence on his work. Meanwhile, both the popular weekly magazines *Paris Match* and *L'Express* reproduced Kastler's photograph on their covers, in recognition of the fact that he had become something of a national hero.

In the United States the bestowal of the award upon Alfred Kastler touched off a New York *Times* editorial (November 6, 1966) entitled "Incomprehensible Science," in which the Nobel Prize awards to Kastler for physics and to Robert S. Mulliken for chemistry were used to point to the problem of communication between the scientific community and the rest of the world. The work of both men was regarded as distinguished but unlikely ever to be known to the general public. A writer for *Time* magazine (November 11, 1966) also pointed out that the work of both scientists was "so esoteric that few laymen could even begin to understand it." In the same article *Time* quoted an unidentified spokesman of the Royal Swedish Academy of Sciences, the sponsor of the awards, as saying, "It would be almost impossible to explain the works of these two scientists to people other than scientists."

Although worldwide recognition of his research had to wait sixteen years for a Nobel Prize, Dr. Kastler has been rewarded with many high-ranking positions throughout his career. He was elected a member of the directory and of the board of directors of the Centre National de la Recherche Scientifique (C.N.R.S.) and director since 1958 of the Laboratoire de l'Horloge Atomique of the C.N.R.S. The Flemish Royal Academy (l'Académie Royale Flamande) elected him a member of its science division in 1954, and in 1964 the French Academy of Sciences (Académie des Sciences) did likewise. At the University of Louvain (Belgium) he held the Franqui Chair between 1953 and 1954.

Kastler has received many other honorary prizes and awards. In France, he was made Chevalier de la Légion d'Honneur in 1952, Grand Officier de L'Ordre National du Mérite, Lauréat du Grand Prix de la Recherche Scientifique of the French Academy of Sciences (1956), Grand Prix Scientifique of the city of Paris (1963), Prix des Trois Physiciens (1965), and the Citoyen d'Honneur of the city of Colmar (1966). In England, he was honored with the Holweck Prize of the London Physical Society in 1954. In the United States, the first C.E.K. Mees International Medal was awarded him in 1962 by the Optical Society of America for "extending the frontiers of optics." Kastler has also received honorary doctorates from the universities of Louvain (Belgium), Pisa (Italy), and Oxford (England).

For all his extreme modesty, Dr. Alfred Kastler has been outspoken on current events. He has written and spoken against the nuclear bomb, in support of conscientious objectors, against the Vietnam war, for the liberation of Algeria, in support of Israel during its conflict with the Arab countries in 1967, and in support of anti-Fascist causes in general. Because of his outspokenness about an independent Algeria, Kastler had a small bomb thrown into his Paris apartment. In spite of his political activism, Kastler maintains that he has no interests outside of his work. On December 24, 1924, while he was still a high school teacher, he married a fellow teacher, Élise Cosset, with whom he raised two sons, Daniel and Claude-Yves, and a daughter, Mireille. His sons are teachers and his daughter is a physician.

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KEINO, KIPCHOGE (kā'nō kip-chō'gē)

Jan. 1940- Kenyan runner
Address: h. Kaptagunyo, Kenya

The young republic of Kenya in East Africa has added its first star to the roster of international sports champions: Kipchoge Keino, the world's best 3,000-meter and 5,000-meter runner. The fleet Kenyan has also clocked the second fastest mile in history, but since his greatest strength lies in the middle distances, he concentrates his efforts there. At the 1968 Olympic games in Mexico City he intends to enter either the 5,000-meter or 10,000-meter contests, and seasoned track observers predict that he will probably come away with a gold medal. A policeman in Kenya, Keino has been running in international competition since 1962.

A member of the Nandi tribe, Kipchoge Keino was born in January 1940 in a mud hut in the farming village of Kapchemoiymo, which is situated almost on the equator in Kenya, Africa. Swahili is Keino's native language, but he was taught a smattering of English at a Protestant mission school in the village. He started running in competition while a student and set records that still stand at the village school, but he did not at that time take track seriously. "Sport never meant much to Kenya's Africans when their country was a British colony, or before," Martin Kane explained in an article in *Sports Illustrated* (December 19, 1966). "When the colonists finally introduced games they did so in a spirit which implied that nothing much could or should be expected of natives in sport. The African concept of competition was embryonic, if anything, and there were some colonials who believed that its full development might well end in a threat to management."

After finishing school, Keino helped to tend his father's herd of cattle for about a year before enrolling in the police academy at Kiganjo, some 200 miles from his home. As a patrolman he excelled in interdepartmental sports, and in 1962 he was appointed physical training instructor at the police academy. At that time, on the verge of its independence, Kenya was undergoing a sudden, and rapid realization of its athletic potential. This phenomenal growth can be largely credited to the Englishman John Velzian, a physical education officer who remained after independence in 1963 to be director of the physical education program in the expanding school system and coach of the national track team, posts that he still holds.

Keino attracted Velzian's attention, and came under his permissive guidance, in 1962. Velzian, who understands the delicacy of his position as an Englishman in an ex-colonial country in the first proud flush of its independence, leads his protégés gently. In keeping with his general policy, he supervised Keino closely only until the runner was capable of training himself. Since that point was reached, Velzian has left Keino alone, except for consultations before major events and for the occasions when Keino has come to him with a problem.

Soon after he began training, Keino set new Kenya records for one, two, and three miles. In the three-mile achievement, clocked at 13:46.8, he defeated the then Kenya champion Pius Talam at Nukuru, Kenya. In one afternoon at a police championship meet he set new departmental marks for one, three, and six miles and participated in a record 440 relay. Representing Kenya in the East African championship meet at Dar-es-Salaam, Tanzania, he broke the meet records for the mile and two-mile runs. In the British Commonwealth Games at Perth, Australia in November 1962, he took the lead from the start in the one-mile and three-mile contests but fell to fifth and eleventh place respectively before the finish. A knee injury kept him idle in 1963.

In the 1964 Olympic Games in Tokyo, Keino planned to compete in both the 1,500-meter and

5,000-meter runs. He failed to qualify at 1,500 but did reach the finals of the 5,000 and placed fifth, no small achievement for a runner of his relative inexperience. He came away from Tokyo disappointed that he had not won a gold medal, but heartened by the realization that international games were not as difficult as he had imagined. The experience, he has said, was the turning point in his career, giving him "new inspiration" as a runner.

In 1965 Keino entered nine European meets and won events in six of them. Two of his more outstanding performances were turned in within four days of each other. On August 27 at Helsinki, Finland, he broke the world record of France's Michel Jazy for the 3,000-meter run with a clocking of 7:39.5. On August 30 at White City Stadium in London, he covered the mile in 3 minutes 54.2 seconds, which was only six-tenths of a second off the world mark then held by Jazy. Following his mile feat in London, Keino told newsmen: "I had no idea I would do this. I didn't even hear the lap times."

Competing in the 5,000-meter race at Auckland, New Zealand on November 30, 1965, Keino covered the distance in 13 minutes 24.2 seconds, bettering by 1.02 seconds the record set six months earlier by Australia's Ron Clarke. On December 11 at Wanganui, New Zealand, Keino lost the one-mile run to Jurgen May of East Germany. On December 19 at Sydney, Australia, he won the two-mile race—the second two-miler of his career—in 8 minutes 25.2 seconds, just 2.6 seconds slower than Jazy's world mark.

Keino raced Ron Clarke in the 5,000-meter event at Melbourne on December 21, 1965 and beat the Australian distance ace by forty yards with a tremendous last-lap kick. Later Clarke said, as quoted in the New York *Herald Tribune* (December 22, 1965): "Every time I surged forward I could hear Keino puffing behind me. I thought this was indicative he was tiring. I tried to make him more tired by keeping out in the second lane. But then he kicked past me so fast I knew I couldn't match him in the sprint home and had to be content to watch him drawing further and further away from me."

In January 1966 Keino made his American debut—and his debut on an indoor track—at the Los Angeles Invitational meet. As he predicted, he lost the mile race to Jim Grelle of the United States and won the two-miler over Belgium's Gaston Roelants and America's John Lawson. Five nights later, at the Millrose Games at Madison Square Garden in New York City, he won the Wanamaker Mile. In May 1966, at the Los Angeles Coliseum, he finished third in the two miler, behind Jim Ryun and John Grelle.

In August 1966 Keino won both the mile and three-mile events in the British Commonwealth Games at Kingston, Jamaica. His time was 3 minutes 55.3 seconds for the mile run and 12 minutes 57.4 seconds for the three-miler. Later in the same month, at the British Empire Games in London, he won the mile in 3 minutes 53.4 seconds, just 2.1 seconds slower than the new world record for the distance set by Jim Ryun on July 17, 1966. "I wouldn't mind meeting Ryun," he said afterward, as quoted by Sydney Skilton in the *Christian Science Monitor* (August 23, 1966). "But I don't believe I'll be really a fast miler because I can't do the half-mile fast enough. I have made up my mind to make this year my last as a miler and to concentrate on the three or the six." At the United States-British Commonwealth track and field meet held in Los Angeles in July 1967 Keino was defeated in the 1,500-meter event by Ryun, who broke the world's record with a time of 3 minutes 33.1 seconds. At the same meet Keino defeated Ron Clarke in the 5,000-meter run. Keino decided to take on Jim Ryun in a miler in 1967 and was defeated at London in August by the American athlete. In the 1968 Mexico City Olympics Keino intends to enter either the 5,000-meter or the 10,000-meter race, but not both.

KIPCHOGE KEINO

At the Kenya police academy, Keino teaches gymnastics, volleyball, and basketball, for which he is paid $67 a month. When on duty he lives in a barracks bungalow in Kiganjo, which is situated in the foothills of Mount Kenya, 6,000 feet above sea level. Keino trains moderately, covering only about seven miles three times a week (in comparison with one hundred a week for many runners), but the seven miles is the equivalent of as much as seventeen at sea level. An athlete who trains in oxygen-thin air, as Keino does, has an advantage over one who trains at sea level, because he develops more efficiency in using oxygen. Keino will enjoy a special advantage over sea-level trained runners at Mexico City, where the altitude is 7,415 feet. Another advantage Keino has as a runner is his Nandi ancestry, because the Nandi have exceptionally long legs in proportion to overall body height.

"The differences between the Kenya tribes are very marked," John Vezian has said. "Nearly all our athletes in the explosive events—the shot, the discus, and the sprints—will be Luo. . . . They are protein eaters. . . . The middle-distance men are the Nandi and the Kipsigis, who are largely vegetarians and milk drinkers. [A good part of Keino's diet consists of milk, beans, and cornmeal mush.]" Vezian's advice to Keino has been supplemented by suggestions from Mel Whitfield, an Olympic gold medal winner working with a United States government agency in

Kenya. Occasionally Keino has also received advice from Mike Wiggs of Great Britain, Bill Dellinger of the United States, and others. "Otherwise," Keino has said, as quoted by Sidney Skilton in the *Christian Science Monitor* article, "my training is how I make it myself."

Slender and gangling, with a majestic stride, Keino is five feet nine inches tall and weighs 145 pounds. He exudes geniality and friendliness, while betraying a certain shyness. His humility has withstood the onslaught of his international celebrity, so that he is still somewhat surprised when crowds lionize him at track meets. His English, once limited and stilted, has improved apace with his international travels. He does not smoke or drink, and, when not traveling, he never retires later than 10:15 P.M. His home is a four-room mud cottage in Kaptagunyo, where he lives, when not on police duty, with his wife Jane and daughter Emily, and on his backyard farm he grows vegetables and tea and raises a few cows and chickens. An instinctive enthusiasm for front-running still dominates his philosophy of racing. "I feel when you are in front you control the race," he has said. "Those people who run behind cannot run fast." Keino's trademark on the track is an orange baseball cap that he flings away when victory is in sight.

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KHAMA, SIR SERETSE M.

July 1, 1921- President of Botswana
Address: b. Private Bag 1, Gaberones, Botswana
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The first president of the African republic of Botswana, formerly the British protectorate of Bechuanaland, is Sir Seretse M. Khama, the hereditary chief of the Bamangwato tribe. Khama first came to international attention in 1948, when his marriage to a white Englishwoman created a storm of controversy in Britain and southern Africa. After an exile imposed by the British government, Khama returned to Bechuanaland with his wife in 1956. He formed the moderate, anti-Communist Bechuanaland Democratic party and, as that party's candidate, was elected prime minister over left-wing and pan-African opponents when Bechuanaland became internally self-governing in 1965. He became president when his country won its independence from Great Britain in September 1966.

Botswana, a parched, impoverished little country landlocked between Rhodesia and South Africa, is to a large extent economically dependent on the two latter white-supremacist nations. Aside from the external posture compelled by his country's geography, President Khama pursues a domestic policy that makes Botswana an exemplar of non-racialism and a bridge between the black nationalism to its north and the *apartheid* to its south.

Seretse M. Khama was born in Serowe, Botswana (then Bechuanaland) on July 1, 1921, the son of Sekgoma Khama II, paramount chief of the Bamangwato tribe, and Tebago (Kebailele) Khama. He has a sister, Naledi Khama. When his father died in 1925, his uncle Tshekedi Khama became regent of the tribe and assumed responsibility for Seretse's upbringing. Seretse was tutored at home until the age of ten, when he was sent to South Africa for his formal education. In South Africa he studied at three schools, Tiger Kloof, Adams College, and Lovedale, graduating from the latter in 1940. His extracurricular activities were soccer, rugby, and boxing.

In 1941 he entered Fort Hare University in South Africa, where he majored in history and administration. After taking his B.A. degree in 1944, he studied law, first in South Africa, at the University of Witwatersrand, and later in England, at Balliol College, Oxford University, and the Inner Temple in London. In June 1947, at a social affair sponsored in a London hostel by the London Missionary Society, Khama met Ruth Williams, then a typist with Lloyds of London, the insurance company. When, about a year later, the two announced their intention to marry, strong opposition was raised by Miss Williams' parents and Khama's uncle Tshekedi, and, according to some reports, the government of South Africa warned the British Colonial Office that the interracial marriage would create dangerous political friction in southern Africa. The British Labour government, then headed by Clement Attlee, did its best to block the marriage, and all Anglican churches in London co-operated by closing their doors to the ceremony. Khama and Miss Williams were married in a civil ceremony at the Kensington registry office on September 29, 1948.

The chiefs of the Bamangwato tribe, unhappy with the regency of Tshekedi Khama, were eager for Seretse M. Khama to assume the paramount chieftainship. At the same time, they regretted his marriage, which, they feared, might make half-castes of his heirs. Summoning him to Serowe, the tribal seat, in November 1948, the chiefs tried to persuade him to give up his English wife, but when they found him implacable they gradually accepted the idea of an interracial royal family. In a conclave held in June 1949, they formally named him the successor to his father on the tribal throne.

Rejecting the decision of the tribal chiefs, the British government forced Seretse M. Khama into exile in England in 1950 and gave him a pension of 1,500 pounds a year. The government also exiled his uncle Tshekedi, who had also refused to accept the vote of the chiefs. For their part, the Bamangwato tribesmen remained loyal to Seretse, and when the British High Commission for Bechuanaland called for the election of a new chief in May 1953, they refused to co-operate. The Commission, which had been dealing with the tribe through British district officers, appointed Rasebolai Kgame as chief native administrator.

In September 1956, after extracting from Khama a renunciation of all claim to the tribal throne, for

SIR SERETSE M. KHAMA

himself and his heirs, the British government allowed him to return, with his family, to Bechuanaland, where his tribe welcomed him enthusiastically. Although Mrs. Khama often experienced cold hostility in the white European community, she was quickly accepted by the Bawangwato. Devoting herself to relief work in the mud-hut villages, she earned the affection of the tribesmen, who came to call her "our queen" or "our mother."

In 1957, when a new form of tribal administration approved by the British government went into effect, Khama was elected to the twenty-five-member tribal council, and he became a member of Bechuanaland's executive council in 1961. In 1962 he formed the multi-racial Bechuanaland Democratic party, in opposition to the political movements headed by Phillip Matante, a black nationalist, and Peking-oriented Motsamai Mpho. At one political rally a back-country tribesman who was unable to pronounce the word "Democratic" mistakenly referred to the party as *Domkrag*, the Afrikaans word for automobile jack. Khama cannily seized upon this event and adopted the jack as his party symbol. "It represents slow, silent power," he has explained.

In 1965, when Bechuanaland attained self-governing status, Khama's Democratic party won twenty-eight of the thirty-one seats in the Legislative Assembly, and Khama became Prime Minister. He became president when Bechuanaland became the independent Commonwealth nation of Botswana (an old tribal name for the country) on September 30, 1966. Named a Knight Commander of the British Empire by Queen Elizabeth II, he was formally knighted at the time he assumed the presidency.

Committed to a moderate course for Botswana, Khama espouses the general principles of the Organization of African Unity, but he has clearly indicated that he will not let Botswana be used as a base for black nationalist operations against South Africa. Botswana, a Texas-sized land of deserts and swamps, ekes out a precarious living by exporting cattle, mostly to South Africa. The country's sparse population of 576,000 (of whom only 3,500 are whites) is concentrated heavily along the Rhodesia Railways line, which runs from Rhodesia through Botswana to the South African gold mines. About 60,000 citizens of Botswana work in the South African mines.

When Khama took office as president, his country was just emerging from a long, severe drought that resulted in the death of about one-third of the country's cattle and the near-starvation of more than 120,000 of the population. Aid from Britain, the World Food Program of the United Nations, and other sources helped the country to survive. Some economists believe that with careful planning, Botswana could become an economically viable country in one or two decades. They point to the fact that less than 10 percent of the arable land is under cultivation and to the presence of untapped water supplies. If development funds were available, the untapped waters of the Okavango swamps in the northwest could be utilized in irrigation. There are also great deposits of coal to be extracted, and surveys have revealed deposits of minerals, especially copper. Seretse M. Khama estimates that Botswana would need $84,000,000 beyond its own resources for the first five years of its development.

Sir Seretse M. Khama is a bearded, distinguished-looking man, five feet eleven inches tall and weighing 210 pounds. He is gentle in manner and speaks with a deep voice. In addition to his duties as president, Khama is a member of parliament and chancellor of the University of Botswana, Lusotho, and Swaziland. He is a patron of the Botswana National Sports Appeal Fund, the Bamangwato Agricultural Show, and a member of various sporting and soccer clubs, and the Notwani Club. In 1965 he received an honorary LL.D. from Fordham University in New York. In private life his occupation is that of cattle rancher. He and his wife live in the state house in Gaberones with their four children, Jacqueline, Ian Seretse, and twins Tshekedi Stanford and Anthony Paul. The in-laws who so strongly opposed the Khamas interracial wedding are now on good terms with the president and his family and often visit the state house.

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KIESINGER, KURT GEORG (kē'zing-ər)

Apr. 6, 1904- Chancellor of the Federal Republic of Germany; lawyer
Address: b. Bundeskanzleramt, Palais Schaumburg, Bonn, West Germany; h. Goethestrasse 19, Tübingen, West Germany

West Germany's first "grand coalition" government —comprising its two major political parties, the

KURT GEORG KIESINGER

Christian Democratic Union and the Social Democrats—is headed by Kurt Georg Kiesinger, who took office on December 1, 1966 as the third Chancellor of the Federal German Republic. He succeeded Ludwig Erhard, whose government had collapsed a few weeks earlier, following an economic crisis. The Christian Democratic Union unanimously elected Kiesinger as chairman of the party on May 23, 1967. Kiesinger was chairman of the foreign affairs committee in the Bundestag (lower house of the federal parliament) from 1954 to 1958, and he served as Minister-President of the state of Baden-Württemberg from 1958 until his election to the Chancellorship.

Although Kiesinger's past membership in the National Socialist party and his World War II service in the Foreign Office of the Hitler regime has given rise to misgivings concerning his suitability to head a German government, published evidence of his exoneration has tended to mitigate foreign and domestic opposition to him. The "grand coalition" is regarded as merely a temporary expedient, but Kiesinger hopes to go a long way toward restoring stability to West Germany through sound economic policies and a flexible foreign policy.

Kurt Georg Kiesinger is a native of Swabia, an area of the state of Württemberg, whose inhabitants are known for their easygoing nature. He was born in the town of Ebingen on April 6, 1904, the only child of Christian and Dominika (Grimm) Kiesinger. His father, a Protestant, was a bookkeeper at a textile factory. His mother, a Roman Catholic farmer's daughter, died when Kurt Kiesinger was about six months old, and the father later married another Catholic woman who bore him six more children. Kiesinger, who grew up in the Roman Catholic faith, developed a fondness for poetry and music early in life, and at one time wanted to become a teacher. He attended public school in his hometown and then entered a Roman Catholic teachers institute in nearby Rottweil. Kiesinger completed his secondary education in Stuttgart, Germany, taking his Abitur (final examination) at a Realgymnasium there.

Unable to obtain a job as a teacher, Kiesinger became a laborer in a factory and wrote poetry in his free time. Some of his poems, published in a Stuttgart newspaper, came to the attention of an Ebingen factory owner who offered to finance Kiesinger's university education. Accepting the offer, Kurt Kiesinger entered the University of Tübingen in 1925 and studied history and philosophy for two semesters. He then went to the University of Berlin, where he changed his fields of study to law and political science. As a student he was active in the Roman Catholic fraternity Askania. During that period he also published a small book of poems entitled *Wallfahrt zu Gott* (Pilgrimage to God). In 1931 Kiesinger graduated with highest honors from the University of Berlin and passed his Referendar (junior barrister) examination.

Although Kiesinger had previously not been especially concerned with politics (his early political inclination is said to have been monarchist), he joined the National Socialist party on March 1, 1933, reportedly at the urging of friends, to facilitate his admission to the bar, and because he felt that Hitler's movement could restore German national pride and unity. He had hoped at the time that the movement could be influenced by its members, and that the dissolution of Catholic academic associations by the Nazi government might be prevented. His activities in the movement seem to have been limited to the National Socialist automobile corps. He soon became disillusioned with the increasing brutality of the Nazi movement, and after Hitler's blood purge of storm trooper leader Ernst Roehm and other dissident elements in the summer of 1934, he disassociated himself from its activities, although retaining his membership. In the fall of 1934 he reportedly tried to make arrangements to emigrate to Brazil, but financial considerations prevented him from doing so.

After passing his bar examination in 1934, Kiesinger opened a private law practice in Würzburg. In 1935 he moved to Berlin, where he practised until 1940 as a lawyer accredited to the Kammergericht (court of appeals) and tutored law students at the University of Berlin. During that period he reportedly turned down opportunities for employment in public administration or for a university career that had been offered to him on condition that he join the Nazi lawyers association. He is said to have exercised an anti-Nazi influence upon his law students.

In 1940 Kiesinger was conscripted for wartime duty with the Foreign Office, then headed by Joachim von Ribbentrop, and was assigned as an auxiliary worker to the radio section, which was responsible for broadcasting propaganda abroad. About a year later he reportedly was promoted to deputy of the section, with responsibility for radio stations in occupied territories. According to Communist East German sources, Kiesinger was alleged to have acted as a liaison officer between the Foreign Office and Dr. Joseph Goebbels' Propaganda Ministry. Other evidence, taken from captured Nazi documents, indicated that in November 1944 Kiesinger was denounced by two colleagues for efforts to sabotage the work of the radio section by soft-pedaling anti-Semitic propaganda broadcasts, and that he subsequently came under surveillance of the Gestapo on suspicion of "defeatism" and "subversion." Witnesses have also testified on Kiesinger's behalf that after the abortive anti-Hitler plot of July 20, 1944 he took part in an effort by churchmen and others to reassemble the decimated opposition to the Nazi regime and that over the years he personally rendered aid to a number of political persecutees.

In 1945, after Germany's surrender, Kiesinger, along with other members of the Foreign Office staff, was interned in an American compound at Ludwigsburg under the Allied "automatic arrest" clause. On March 12, 1947, after eighteen months of internment, he was released with a Category IV designation, which classed him as a *Mitläufer*, or "fellow traveler," of the Nazi regime. Kiesinger appealed the judgment, and in the following year, after several witnesses had testified on his behalf, a German denazification court under Allied supervision, placed him in Category V, completely clearing him of suspicion of Nazi activities. The court decision, issued at Scheinfeld on August 6, 1948, affirmed that Kiesinger had "actively and effectively resisted the Nazi regime" to the extent that he was able to do so, and it restored to him the right to hold public office under the occupation.

After his exoneration, Kiesinger resumed the private practice of law in Tübingen. Meanwhile he had begun to take an active part in politics in his home state as a leader in the newly established Christian Democratic Union (CDU). In the first elections of the Federal Republic of Germany in 1949, Kiesinger was elected to the Bundestag as representative of the Tettnang-Ravensburg-Wangen district. In the following year he became a member of the CDU executive board. Within the Bundestag, Kiesinger served on the committees on defense, all-German affairs, and foreign affairs. He played an important role in reconstructing his war-torn country, and he took a special interest in efforts to establish an integrated Western European community of nations. In 1950 he was elected to the juridical committee for the Schuman Plan, which paved the way for the European Coal and Steel Community, and in the same year he became a member of the Consultative Assembly of the Council of Europe, which in 1955 elected him vice-president. He also served for several years in the assembly of the Western European Union.

As an expert on international affairs, Kiesinger was unanimously elected chairman of the Bundestag's foreign affairs committee in 1954, and he became the chief spokesman of Chancellor Konrad Adenauer's pro-Western foreign policy. He helped to bring about the ratification of the agreements leading to West Germany's entry into NATO in 1955, and he bore the brunt of the turbulent Bundestag debates on the issue of German rearmament. He also supported legislation granting restitution to victims of Nazism. In 1957 he was elected chairman of the CDU parliamentary group in the Bundestag.

Because of his abilities and his closeness to Adenauer, Kiesinger was generally regarded as a candidate for a Cabinet office or a high diplomatic post. He reportedly had been hoping for an appointment as Minister of Justice or Ambassador to the United States. Adenauer, however, consistently passed over him in making his appointments, reportedly because he regarded him as being too impatient and too sensitive to criticism. Unable to fulfill his ambitions in Bonn, Kiesinger relinquished his Bundestag seat in 1958 and went to Baden-Württemberg to be a candidate for the post of Minister-President (the equivalent of Governor) of the state.

On December 17, 1958 Kiesinger was elected Minister-President of Baden-Württemberg by a strong majority. During his eight years of tenure he built roads, hospitals, and schools, established a new university at Constance, promoted industrial modernization, and generally brightened the atmosphere of Stuttgart, the state capital. Under his influence the CDU was firmly established in Baden-Württemberg, once a stronghold of socialism and liberalism. In 1962-63 Kiesinger served as president of the Bundesrat, the upper house of the federal parliament, representing the states. He was empowered to act as Federal President during the President's absence. He was appointed in 1963 to serve as chairman of the cultural committee established under the Franco-German friendship treaty concluded that year. In June 1964 he was re-elected Minister-President of Baden-Württemberg.

The government crisis that brought Kiesinger from the relative obscurity of Baden-Württemberg into the limelight in Bonn involved an estimated $1.5 billion deficit in the projected federal budget for 1967, resulting largely from West Germany's commitment to buy a specified quantity of armaments from the United States to offset the cost of maintaining American forces in Germany. Chancellor Ludwig Erhard's insistence on increasing taxes to meet the deficit led to the resignation of the four members of the Free Democratic party (FDP) from the Cabinet, thus breaking up the coalition and leaving Erhard with the first minority government in the history of the Federal Republic.

In an effort to resolve the crisis, the CDU executive committee decided to replace Erhard, who seemed to be no longer capable of governing effectively, and named four party leaders—Kiesinger among them—as possible candidates for the Chancellorship. On November 10, 1966 the CDU parliamentary representative met to choose a successor to Erhard. Although Kiesinger was a "dark horse" candidate, his persuasive powers seemed to qualify him for the role of forging unity in the faction-ridden CDU and organizing an effective coalition government. Supported by Franz-Josef Strauss, the influential leader of the Christian Social Union (the Bavarian affiliate of the CDU), Kiesinger won the nomination on the third ballot with 137 votes, against 81 cast for Foreign Minister Gerhard Schröder and 26 received by Rainer Barzel, the chairman of the CDU Bundestag faction.

Kiesinger's nomination for the Chancellorship met with varied reactions. Some observers, noting his former Nazi associations and pointing to recent successes of the ultra-right-wing National Democratic party in a provincial election in Hesse, concluded that neo-Nazism was on the rise in Germany. On the other hand, a number of prominent persons came to Kiesinger's defense, including Karl Marx (no relation to the Communist philosopher), the publisher of the leading Jewish newspaper in West Germany. Outgoing Chancellor Erhard called Kiesinger "in all respects the most trusted man in the Christian Democratic Union." To remove the stigma of Nazism from him, documentary evidence of his exoneration was made public.

To establish a workable coalition government, Kiesinger turned away from the FDP, which was not sufficiently dependable, and approached the Social Democrats (SPD) who had traditionally been the party of opposition. Kiesinger managed to persuade SPD leaders Willy Brandt and Herbert Wehner that a "grand coalition" of CDU and SPD promised to be successful and that the two parties had many interests in common. Although there was considerable opposition to the coalition within SPD ranks, it was finally approved by the two parties. On November 30, 1966 Kiesinger and Brandt agreed on a Cabinet. With the CDU holding 245 of the Bundestag seats and the SPD occupying 202 seats, the two parties of the government together controlled about 90 percent of the legislative power in the 496-seat Bundestag, while the opposition was confined to the forty-nine seats of the FDP.

On December 1, 1966 Kiesinger was elected Chancellor by a Bundestag vote of 340 to 109, with twenty-three abstentions. A large part of the vote against him came from dissident SPD members. Kiesinger's nineteen-member Cabinet—with ten seats held by the CDU and nine allotted to the SPD—included Willy Brandt as Vice-Chancellor and Foreign Minister and Herbert Wehner as Minister for All-German Affairs. Franz-Josef Strauss, a leading representative of the "Gaullist" or pro-French foreign policy, who had been ousted from the Defense Ministry in 1962 as a result of the notorious "*Der Spiegel* affair," was able to gain a foothold in the government again because of his role in securing Kiesinger's election, and took over the Finance Ministry. His chief rival, Gerhard Schröder, a staunch advocate of the "Atlanticist" or pro-American policy, became Minister of Defense.

On December 13, 1966 Kiesinger delivered his first report on foreign and domestic policies to the Bundestag. Steering a middle course between the United States and France, he emphasized that the development of Franco-German relations would play a decisive role in Europe's future, and he called for continued friendly relations with the United States within the framework of NATO, but on a basis of greater independence. He asked for closer relations and greater understanding between West Germany and Eastern European countries, notably Czechoslovakia and Poland. In dealing with the Soviet bloc nations, he avoided the cold war rhetoric of his predecessors and implied a modification of the Hallstein Doctrine, under which West Germany since 1955 had refused to maintain formal relations with any nation (other than the Soviet Union) that recognized the Communist regime of East Germany. He also called for the encouragement of "human, economic, and cultural relations" with the people of East Germany, but emphasized that such relations should not imply any political or legal recognition of the East German state. With regard to domestic affairs, Kiesinger warned of the serious economic situation that prevailed, and declared that the most immediate problem was to balance the 1967 budget. He declared that the government was seeking to promote the "controlled expansion" of the economy, and he called for "voluntary and joint action" by unions and employers' groups to ensure economic stability.

In January 1967 Kiesinger visited French President Charles de Gaulle in Paris to revitalize the Franco-German friendship treaty concluded four years earlier and to establish a precedent for the frank discussion of points of disagreement in the future. A few weeks later Kiesinger implemented his plans for a more flexible policy toward Communist nations by taking concrete steps toward the establishment of formal diplomatic relations with Rumania and Hungary.

Among the honors that Kiesinger has received are the Grand Cross of Merit (Bundesverdienstkreuz), First Class, of the Federal Republic of Germany; the Bavarian Order of Merit; and the Grand Cross of the Order of Merit of the Italian Republic. He holds the rank of Grand Officier in the French Legion of Honor, and he has an honorary doctor of laws degree. Kiesinger has contributed a number of articles on international politics to newspapers and magazines, and a collection of his speeches and essays was published under the title *Ideen vom Ganzen; Reden und Betrachtungen* (1964).

Kurt Georg Kiesinger and his wife, the former Marie Luise Schneider, whom he met at a fraternity ball in Berlin, were married on December 24, 1932. They make their home in a typical Swabian house in Tübingen. They have a son, Peter, who is a law student at the University of Tübingen, and a daughter, Viola (Mrs. Volkmar Wentzel). Six feet two inches tall and silver-haired, Kiesinger has an aristocratic bearing and the appearance of an aging matinee idol, and he is considered one of the best-dressed men in Bonn. He is fond of good food, wine, and cigars and keeps fit by hiking, swimming, and rowing. Kiesinger is fluent in French; he also speaks English, Spanish, and Italian. His eloquent speeches are frequently interspersed with quotations from German lyric poetry and the classics, and he has a sound background in history and sociology. Good-natured and congenial, Kiesinger has many personal friends and few enemies, although he is sensitive to criticism. Political observers have described him as a shrewd politician who prefers to work by instinct rather than by careful planning.

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KING, BILLIE JEAN (MOFFITT)

Nov. 22, 1943- Tennis player
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If American men have recently taken a backseat to women in amateur tennis, the shift in leadership may be due in large measure to the exploits of a fast-hitting brunette champion from California, Mrs. Billie Jean King. She first created a stir on the international tennis scene in 1962 when, as a little-known eighteen-year-old, she upset Margaret Smith of Australia in the first round of the All-England championships at famed Wimbledon. At the time Miss Smith, regarded as the world's leading women's tennis player, had been seeded first in the Wimbledon competition. Since then Mrs. King has displaced Miss Smith and also has captured most of the major amateur tennis titles. She gave her most notable performance at Wimbledon in 1967, when she not only retained her women's singles championship, but also teamed with Rosemary Casals of San Francisco to win the women's doubles and with Owen Davidson of Australia to capture the mixed doubles. Mrs. King was the first woman to win three Wimbledon championships since 1951. Later, in September 1967, she won the United States grass court title at Forest Hills in New York to keep her crown as the world's top-ranked women's amateur tennis player.

Billie Jean Moffitt King was born on November 22, 1943, in Long Beach, California, where her father, Willard J. Moffitt, is employed as an engineer with the Fire Department. Her mother now works as a receptionist at a Long Beach medical center. Mrs. King's lineage includes a mixture of Irish, Scottish, and English, plus some Seminole Indian. "My mother always tells me that the Indian blood gives me my stamina," she once remarked in an interview (New York *Post*, September 3, 1966). Both her parents are interested in sports, and her younger brother, Randall (Randy), recently pitched three no-hitters and a one-hitter in four games during a baseball tournament in Long Beach.

As a youngster Billie Jean was a shortstop of some note for a local girls' softball team. Her father recalls that at Fire Department picnics the men always wanted her to play shortstop or third base. She also had an apparently natural ability in batting as well as fielding and throwing. As she grew a little older, however, she realized that her potential in the sport was limited, and although she still liked softball, she wanted, she has said, "to be in a sport where you could be considered a lady." Her parents suggested tennis, a game completely new to her.

When Billie Jean was eleven her father enrolled her in the city's tennis program. Moffitt told Lael Scott of the New York *Post* (July 22, 1967) that he expected his daughter would tire of tennis after competing in her first tournament: "But there was no stopping her after that. . . . Neither my wife nor I ever played tennis and this made her love for the sport quite surprising to us. She played tennis every day during the summer and after school and weekends while attending high school . . . she just talked about wanting to be a champion. She said there wasn't anything more in the world she wanted than to play some day at Wimbledon." Mrs. King's determination was evident from the beginning. For example, she bought her first tennis racquet out of earnings from odd jobs she performed in the neighborhood. During her formative years she spent hours hitting balls over the net in an effort to improve her serve and her strokes. For a time she walked three and a half miles to school to strengthen her legs. In devoting so much time and energy to tennis, she surrendered many of the normal joys of growing up. Among those who inspired her sportsmanship was the Olympics-winning pole-vaulter, the Reverend Bob Richards, who was also the minister of the First Church of the Brethren, to which she belonged.

BILLIE JEAN KING

At the age of eleven Billie Jean King played her first tennis match, against Marilyn Hester, a University of Southern California junior. The younger girl won, 6-3, 6-4, but she was still so inexperienced a player that she has said that she did not then know that one had to play two sets. Four years later Alice Marble, the great tennis star, offered to coach her. Miss Marble recalls, as reported in the New York *Post* (July 22, 1962), "A mutual friend asked me if I would take Billie Jean on. She stayed with me on weekends for six months. She was so crazy about tennis I'd have to lock her in her room to study." After her lessons with Miss Marble, Billie Jean's 1960 national ranking jumped from nineteenth to fourth.

Billie Jean King captured her first title in 1958, when she won the Southern California championship in her age group. She then advanced to the National Girl's 15 and Under Championships in Middletown, Ohio, only to lose in the quarter-finals. "I was very erratic when I started playing tournaments," she has admitted (New York *Times Magazine*, August 27, 1967). "But I learned an all-round game, and it paid off, even though I suffered. Now a lot of children don't realize this, or they realize it but can't stand to lose. I couldn't stand to lose. It used to just *kill* me! But I felt in the long run that if I really wanted to achieve my goals I would have to lose." The following year she played in the Eastern grass court championships against Brazil's Maria Bueno, the 1959 Wimbledon titlist. Mrs. King lost the match, which was played at South Orange, New Jersey, but did impress a local tennis coach, Frank Brennan. He noticed that she was using nylon stringing in her racquet instead of gut, and when he asked her why, she told him without embarrassment that she could not afford gut.

Brennan, who operates a tennis center in Saddle River, New Jersey, took Mrs. King under his wing and has since been her coach. In 1960 she reached the finals of the National Girl's 18 and Under Championships, but lost to Karen Hantze. The following year she and Miss Hantze became the youngest pair ever to win the women's doubles title at Wimbledon. A year later Mrs. King returned to Wimbledon and scored her sensational victory over Margaret Smith. Fred Tupper reported the match for the New York *Times* (June 27, 1962): "Billie Jean Moffitt made tennis history at Wimbledon today. The eighteen-year-old Californian rallied from the brink of defeat with an extraordinary display of grit and nerve and beat top-seeded Margaret Smith of Australia, 1-6, 6-3, 7-5. A stunned center-court crowd of 18,000 watched the match." Mrs. King lost when she reached the quarter-finals of the singles competition, but, with Karen Hantze, she repeated her doubles victory of the year before.

After she had entered Los Angeles State College (now California State College at Los Angeles), Mrs. King found that her studies left her little time for practice. Nevertheless, she made the singles finals at Wimbledon in 1963, upsetting three seeded players en route. In that final match she was defeated by Miss Smith, 6-3, 6-4. Later Miss Smith told her American opponent: "You know, Billie Jean, you've got all the shots, but I always wear you out. I know you don't practice. You just don't play enough. I know you could win Wimbledon. Why don't you give it a go?" (quoted by Hal Higdon in the New York *Times Magazine*, August 27, 1967). But at that time Mrs. King was apparently unwilling to give her attention more fully to tennis. At college she had met Larry King, and it was not until after their engagement in the fall of 1964 that she left for Australia to spend three months training with Mervyn Rose.

In addition to putting her through a series of daily exercises and tennis drills to increase her stamina, Rose shortened all of her strokes, concentrating on her groundstrokes, which had always been the weakest part of her overall game. While in Australia, Mrs. King competed in the New South Wales tennis championships at Sydney and reached the finals, only to lose again to Miss Smith by scores of 6-4, 6-3. In December of 1964 the United States Lawn Tennis Association ranked her second to Nancy Richey among American women.

Mrs. King returned from Australia a far better tennis player than before. During 1965 she did not lose a single match to an American rival. Her victories on home soil included the Pennsylvania lawn tennis championship and the Essex County Club title, which she won at Manchester, Massachusetts. She did not do so well in international competition, however. In the semifinals at Wimbledon she was defeated by Maria Bueno, and in the finals of the American lawn tennis championships at Forest Hills she was defeated by Miss Smith. Yet Mrs. King regards the Forest Hills match against Miss Smith as an encouraging event in her tennis career, because it made her realize that she did have the ability to beat Miss Smith and any other opponent. Following the Forest Hills tournament Billie Jean married King—on September 17, 1965. On December 20 she received what one sportswriter referred to as a belated wedding present—the USLTA committee's recommendation for number-one ranking among women. At the USLTA's convention in February 1966, however, delegates voted to have her share the top ranking with Nancy Richey.

For Mrs. King, the year 1966 was one of almost continuous triumph. She launched her series of victories in February at Chestnut Hills, Massachusetts, where she won the singles, doubles, and mixed doubles championships in the USLTA's indoor competition. In April, at Johannesburg, South Africa, Mrs. King won the South African title, defeating Miss Smith, 6-3, 6-2. In June, at Manchester, England, Mrs. King won the North of England women's singles championship, defeating Great Britain's Winnie Shaw in straight sets. Then, in the Wightman Cup matches at Wimbledon, Mrs. King defeated Mrs. Ann Jones of Great Britain in three sets, enabling the United States to retain the cup by a score of four to three over their British rivals. Back at Wimbledon a few weeks later, Mrs. King won the All-England singles title for the first time, defeating Miss Bueno, 6-3, 3-6, 6-1. Mrs. King attributed her Wimbledon triumph in part to a more serious manner on the court. Earlier she had made a habit of joking with spectators and of talking to herself aloud. "I decided to cut out the talking and concentrate more," she said after winning. "Talking does not win championships and I talked too much on the court before."

Back in the United States Mrs. King was upset by Rosemary Casals in the third round of the Eastern grass court championships at South Orange, New Jersey. Writing of that match for the New York *Times* (July 28, 1966), Allison Danzig observed, "The shocking downfall of the Wimbledon champion came about in part through her deficiencies in her first tournament since she won the world's most prized title. Mrs. King served badly and double-faulted on occasion. She failed grievously with her volley in following her service to the net and her lobs repeatedly overreached the baseline." Part of the problem was a virus that forced her out of tournament competition just before the United States championships at Forest Hills. She did enter the Forest Hills tournament, favored to win, but lost in the first round to Kerry Melville of Australia. Following that defeat Mrs. King was re-examined by doctors, who found that her illness was a case of typhus. She was ordered to stay off the tennis courts for at least two months. She nevertheless retained her number-one American ranking and also was selected as the world's leading women's amateur tennis player in a poll of international sportswriters.

Mrs. King returned to competitive tennis in February 1967. Playing at Winchester, Massachusetts, she retained her indoor tennis championship and then teamed with Paul Sullivan of Cambridge to win the mixed doubles crown as well. In March she defended her South African tennis title at Johannesburg, defeating Miss Bueno in three sets. Next she sought the French tennis title, but was upset in the quarter-final round at Paris by Annette Van Zyl of South Africa. But in early July she won the singles championship at Wimbledon for the second year in a row, beating Mrs. Ann Jones in straight sets, and then went on to capture the women's and mixed doubles titles. In the National Clay Court matches at Milwaukee she lost to Miss Casals, but came back to win the Eastern grass court championship at South Orange. Warming up for the competition at Forest Hills, Mrs. King won the Essex Country Club title for the third time. Then, at Forest Hills, she won the American women's title without the loss of a set, a performance that Kim Chapin praised in *Sports Illustrated* (September 18, 1967) as proving that "she now deserves to be ranked near the top of the great woman players in history."

Sportswriters have described Billie Jean King as lively and refreshing. She is five feet six inches tall, weighs about 140 pounds, wears blue-rimmed harlequin glasses, and has many freckles and short wavy brown hair. Her recreations include bridge, dancing, and playing the guitar. She likes to read and will perhaps return to college someday to obtain a degree with a major in history or psychology. She and her husband live in a small apartment in Berkeley, California, where he attends the University of California Law School.

The queen of American amateur tennis is also one of its most outspoken critics. She especially objects to the "clubby" atmosphere in which she says tournaments are played, feeling that the sport has become too much identified with private groups. She attributes the recent rather poor showing of men players to lack of the incentives of money and prestige in amateur tennis. Well aware of her own intense competitiveness, she believes it responsible for her place at the top.

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CHARLES GLEN KING

Since 1932, when he discovered the identity of vitamin C, the antiscorbutic agent in human and animal diets, Charles Glen King has been a recognized authority in the field of nutrition. King, who is now special lecturer and emeritus professor at Columbia University and director of research grants management at St. Luke's Hospital Center in New York City, began his work in the biochemistry of nutrition at the University of Pittsburgh. In 1942 he joined the Columbia faculty and at the same time became scientific director of the Nutrition Foundation, organized by the food industry to sponsor research and education in nutrition. He was executive director of the foundation from 1955 to 1961 and president and scientific director from 1961 to 1963.

The youngest of five children of Charles Clement King and the former Mary Bookwalter, Charles Glen King was born on October 22, 1896 in Entiat, a small town near the source of the Columbia River in the state of Washington. His father was a fruit and livestock farmer and later the owner of a general store. The valley in which King grew up was, as he has recalled, "a paradise for hunting, trout fishing, and mountain climbing." At Entiat High School his extracurricular activities were debating, baseball, football, and skating.

When King graduated from high school in 1913 he was planning to become a geologist, but after entering Washington State College (now Washington State University) he became more interested in chemistry and made that his major. As an undergraduate he worked as an assistant in by-product research at the college's agricultural experimental station. He was, in addition, a member of the varsity wrestling team, the Crimson Circle honorary society, and the cabinet of the campus Y.M.C.A., and he served as president of the Chemists Club, the Lambda Chi Alpha social fraternity, and the campus literary society. He graduated with a B.S. degree in chemistry and a Phi Beta Kappa key in June 1918.

King's graduate studies were delayed by five months of military service, in a machine gun company of the United States Army's 12th Infantry. After his discharge with the rank of private first class in January 1919, he entered the University of Pittsburgh, where he received his M.Sc. degree in chemistry in 1920 and his Ph.D. in chemistry—with a minor in biology—three years later. While working for his doctorate he was an instructor in chemistry at the university, and he continued in that post after taking the degree. He was elevated to assistant professor in 1927 and to full professor in 1930.

King's earliest published research, in the early 1920's, was in derivatives of p-nitrobenzaldehyde. In the mid-1920's he investigated such matters as the phytin content of foodstuffs, copper as an industrial contaminant in foodstuffs, the effect of clostridium histolyticum on the tyrosine in proteins, and natural and synthetic fats and oils. On leave from the University of Pittsburgh in 1926-27, he began his intensive study of vitamins at Columbia University under the guidance of Professor Henry Clapp Sherman.

Vitamins are organic dietary substances necessary for the normal growth and healthy functioning of animal bodies. Vitamin C, or ascorbic acid ($C_6H_8O_6$), is a water-soluble lactone supplied in citrus fruits, tomatoes, raw cabbage, fresh tea leaves, and new potatoes if they are cooked in their jackets. It is a necessary agent in the formation and maintenance of intercellular material, the "mortar" that gives integrity to bones, teeth, and soft tissue, particularly the walls of the capillaries, the small blood vessels connecting veins to arteries. To the degree that vitamin C is lacking, the body is subject to scurvy, a disease whose symptoms are tender gums, a tendency to bleed and bruise easily, loosening of the teeth, soreness of the joints, anemia, and debility.

Science's first clues to the existence of vitamin C were the prevalence of scurvy among persons deprived of fresh fruits and vegetables, such as sailors on long voyages, and the efficacy of citrus fruits in curing the disease. Clues to its nature were turned up by the research of Dr. Albert Szent-Gyorgyi, an Hungarian scientist who isolated hexuronic acid from the adrenal cortex in 1928, and by the experiments of Sir Frederick Gowland Hopkins at Cambridge University in England, which King witnessed firsthand in 1929. Building on the work of Szent-Gyorgyi and Hopkins, King, with his assistants, prepared concentrates of vitamin C from lemon juice and subjected the concentrates to esterification and distillation. Using electrical transference methods to diffuse vitamin C through collodion membranes, he found that the vitamin was not a salt-forming nitrogen compound but an acidic substance. Later he discovered that the concentrate was soluble in certain organic solvents and that ammonia gas destroyed it when passed into the dissolved solution. Purified preparations were remarkably stable for two to three weeks without serious loss of activity if properly protected from oxidation.

Feeding guinea pigs five-tenths of a milligram of the concentrate a day, King demonstrated that it protected the animals from scurvy, and he determined its functions, its origin, and its relation to glucose, the common sugar. Using n-butyl alcohol as a solvent, he developed a fast and efficient method for obtaining vitamin C from lemon juice. From his observation of the natural synthesis and elimination of vitamin C in laboratory animals, he was able to suggest methods for large-scale commercial production of vitamin C without loss of the properties of the natural substance.

King's first report on his vitamin C research was "The Preparation and Properties of Vitamin C Concentrates from Lemon Juice," written in collaboration with Donald P. Grettie and published in the *Journal of Biological Chemistry* in 1929. His landmark paper, published in the same journal in 1932, was "The Isolation and Identification of Vitamin C," written with W. A. Waugh. Vitamin C continued to absorb most of King's attention throughout the 1930's. He investigated the distribution of the vitamin in plant, animal, and human tissue, the vitamin C content of vegetables and its loss in cooking, the effects of processing and dehydration on the vitamin C content of foods, and nutritional deficiency as a factor in the abnormal behavior of laboratory animals. Experiments were performed to compare the vitamin C content of mother's milk with cow's milk, and they revealed that much of the vitamin was lost by pasteurization and that vitamin C supplements should therefore be added to infant formulas. Among other projects pursued by King simultaneously with his work on vitamin C was research on enzymes, tissue respiration, and the molecular structure of fats and oils.

From 1936 to 1942 King was director of the Buhl Foundation Research Project, an interdisciplinary group at the University of Pittsburgh concerned with biochemical problems. In 1942 he left Pittsburgh to become scientific director of the Nutrition Foundation in New York City. At the same time he joined Columbia University's faculty as a visiting professor, becoming a professor in 1946.

The Nutrition Foundation was founded by leaders of the food industry in response to problems raised by wartime conditions, such as that of retaining vitamin values and edibility in dehydrated foods. After the war the foundation continued to give grants-in-aid for basic research and education in nutrition and the health problems connected with it. During 1948, for example, it subsidized—at a cost of $350,000—research at sixty-four universities and hospitals. In reviewing the results of that research, King revealed that advances had been made in the study of choline, a substance in the vitamin B complex with potential value for preventing hardening of the arteries, liver and kidney ailments, and some forms of cancer.

At the annual meeting of the foundation in November 1950, King, in discussing the progress in public health to which the foundation had contributed, observed that such nutritional diseases as rickets, scurvy, and pellagra had almost disappeared and that the incidence of goiter, enlarged thyroid glands, and dental caries was diminishing, largely because of enriched bread, vitamin D supplements in milk, iodized salt, frozen green vegetables, more common use of fresh citrus fruits and juices in daily diets, and the fluoridation of water. Later in the same month King announced two new findings from animal experiments. One was the operation in men and animals of "biological time bombs," physiological injuries caused by dietary mistakes, that do not manifest themselves immediately but flare up later in life, when corrective measures may be futile. The other was the discovery that plain garden dirt is a good source of vitamin B-12.

In 1955 King was appointed executive director of the Nutrition Foundation, a position in which he developed public education programs in addition to research projects. One campaign warned the public against food faddists and quacks. Another tried to make Americans aware of the vitamin, protein, and mineral content of food and to help them plan well-balanced meals of high nutritive quality. In repeated public statements, King told Americans that the most common form of malnutrition among them was overeating. He estimated that 25 percent of the population was overweight because of increased purchasing power and an abundance of attractive foods. He advised the overweight to lose pounds slowly. Calorie intake should be reduced, he said, and the fat person should get into the habit of eating less, but he should be careful to choose some form of protein, a cereal food, and a fruit or vegetable at each meal. He said that a moderate amount of fats and oils (preferably the unsaturated vegetable type) in the diet was beneficial because the body needed at least a little of every basic food group.

Dr. King became president of the Nutrition Foundation in 1961. The following year, upon his retirement from the post of professor of chemistry at Columbia University, he was named special lecturer and professor emeritus. When he retired as president of the Nutrition Foundation in July 1963, he was appointed a trustee of the organization. King is coauthor of *The Vitamins* (American Medical Association, 1939), *Vitamin C* (New York Academy of Science, 1961), and *Human Nutrition, Historic and Scientific* (International University Press, 1960). The National Research Council published his *History and Philosophy of the Food and Nutrition Board* in 1965. King is an advisory editor of the *World Review of Nutrition and Dietetics.*

King has served as a consultant on nutrition to the United States Army, the United States Department of Agriculture, the National Institutes of Health, the Rockefeller Foundation, the Williams-Waterman Foundation, the Robert A. Welch Research Foundation, UNICEF, and the United Nations World Health Organization (WHO). He has served as president of the International Congress on Nutrition (1960), the American Institute of Nutrition (1949-50), the American Society of Biological Chemists (1954-55), and the American Public Health Association (1961-62). He is an associate fellow of the New York Academy of Medicine and a member of the American Chemical Society, the Harvey Society, the American Association for the Advancement of Science, the National Academy of Sciences, and the National Research Council.

Among King's honors are the Pennsylvania Award of Merit, the John Scott Medal of the city of Philadelphia, two distinguished service awards from the city of Pittsburgh, and honorary degrees from the University of Pittsburgh (1950), Washington State University (1950), Drexel Institute (1955), and Denison University (1961).

Charles Glen King is five feet seven inches tall, weighs 135 pounds, and has brown eyes and black hair. On September 11, 1919 King married a former classmate, Hilda Bainton. Their three children are Dorothy (Mrs. H. T. Hammel), Robert Bainton, and Kendall Willard. Dr. King's recreations are watching baseball and football games, and trout fishing, mountain climbing, and horticulture. He is an independent Republican and a trustee of Riverside Church, which honored him with a service plaque in 1967. King belongs to the Century Association and the Cosmos and University clubs. In his capacity as president of the International Union of Nutritional Sciences he recently stated his belief in the vital importance of nutritional research for the future: "I believe we [nutritional scientists] are dealing with some of the most crucial problems facing humanity in the struggle to provide adequate food consumption to meet health needs for the world's population."

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KIRCHNER, LEON (kirk'nər)

Jan. 24, 1919- Composer; pianist; university professor
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Few modern composers have enjoyed such faithful interpretation of their music as Leon Kirchner, who as pianist or conductor has often ensured excellence in the performance of his difficult and intricate work. Much concerned with the development of his technical equipment as a composer, Kirchner characteristically combines innovation with tradition in the creation of his virile and exceedingly personalistic music. Recently, for example, he used an electronic sound score, as background and as a fifth instrument, in his String Quartet No. 3, which won him the 1967 Pulitzer Prize in music. Since 1961 he has been teaching at Harvard University, where he now holds the Walter Bigelow Rosen Chair of Music.

Leon Kirchner was born in Brooklyn, New York on January 24, 1919 and lived in the Bronx before his family moved to Los Angeles in 1928. The son of Samuel and Pauline Kirchner, he is of Russian- and German-Jewish descent. His father, an embroidery manufacturer, had emigrated from Odessa. As a student of the piano Leon Kirchner showed remarkable musical talent in childhood and at fourteen was performing publicly. In deference to his mother's wishes, however, he considered becoming a doctor and enrolled in a premedical course in Los Angeles City College.

Los Angeles in the mid-1930's was "a vortex of musical activity," as Kirchner has said, recalling the stimulating atmosphere generated by the presence in its environs of composers Arnold Schoenberg, Igor Stravinsky, and Ernst Toch and the conductor Otto Klemperer. At Los Angeles City College, Kirchner took time from his academic studies to write compositions of his own for the piano. His early work included a piano suite performed at the college in 1937 and a piece for violin and piano in D minor. Recognizing his creative ability, John Crown, his piano teacher, introduced him to Toch, who encouraged him to give composition his serious attention.

LEON KIRCHNER

Soon afterward Kirchner transferred to the University of California at Los Angeles to take a course in composition with Schoenberg. Although Schoenberg taught only the traditional methods of composing in his undergraduate classes, he attracted adventuresome students fascinated by his own use of the twelve-tone system. When Kirchner had first heard a performance of *Pierrot Lunaire,* he found it not at all strange, but the kind of music he had always "expected."

In 1938 Kirchner transferred to the University of California's Berkeley campus, where he studied theory with Albert Elkus and Edward Strickland and earned a B.A. degree in 1940. Then after a year of graduate work at UCLA with Schoenberg he returned to Berkeley. Here he became familiar with the strikingly different style of Ernest Bloch, whom he credits, as quoted in *Time* (July 5, 1954), with teaching him "to respect the use, the real function, of materials." In 1942 he won the George Ladd Traveling Fellowship (the Prix de Paris), the highest musical award granted by the University of California. Since World War II prevented him from traveling abroad, he went to New York for private study with Roger Sessions.

Later in the war, during 1943, Kirchner was called from the reserves to active service in the Army Signal Corps. Discharged as a second lieutenant in 1946, he returned to California to teach at the San Francisco Conservatory and to fill a teaching assistantship at the University of California at Berkeley, where he resumed study with Sessions, then on the Berkeley faculty. In 1947 Kirchner was appointed lecturer in music, but he left Berkeley a year later to accept a Guggenheim Fellowship, which was renewed in 1949.

Most of the works, all performed publicly, that earned Kirchner his fellowship were shortly afterward repudiated by him. His disavowed juvenilia included "works of the type that one needs courage not to preserve and rewrite," Richard Franko Goldman commented in *Musical Quarterly* (October 1949). Among his few acknowledged compositions was his 1947 Duo for Violin and Piano (originally called Rhapsody for Violin and Piano), his first published work. In his discussion of the Duo, Aaron Copland observed, "The impression carried away from a Kirchner performance is one of having made contact not merely with a composer, but with a highly sentient human being; of a man who creates his music out of an awareness of the special climate of today's unsettled world. . . . [We] get the impression of a creative urge so vital as to burst all bonds of ordinary control. It is this out-of-control quality that gives any one of his works enormous excitement" (*Copland on Music,* 1960). Copland and others have called attention to Kirchner's similarities in his early work with Bartók, but at the same time have pointed out the independent, rather than derivative, character of his music.

One of the compositions that Kirchner wrote as a Guggenheim Fellow is Piano Sonata (1948). It had its première, with the composer at the piano, in May 1949 at a Columbia University Composers Forum concert, at which the Duo was also performed. On that occasion a critic for the New York *Times* (May 20, 1949) described Kirchner's music as "strong of line and structure, violent or moody, but continuously dissonant in style and usually disturbing in its impact." He felt that "although the constant interchanging of tempos and appearances of new ideas gave both his works a superficially rhapsodic effect, there was a strong sense of evolution and destination." Kirchner's Little Suite for Piano (1949) also had its première in New York, in April 1950 at a League of Composers concert; and his String Quartet No. 1 (1949-50) won the 1950 New York Music Critics Circle Award.

In 1950 Kirchner joined the University of Southern California faculty as lecturer, and during the next four years, while rising in academic rank to associate professor, he composed four significant works. The Sinfonía for Orchestra (1951) was premièred by the New York Philharmonic-Symphony under Dimitri Mitropoulos at Carnegie Hall on January 31, 1952. According to a New York *Times* review, "Its textures were subtle and complex. . . . Its tone was foreboding and dark. . . , [and] its expression was mature, original and consistent." The Sonata Concertante for Violin and Piano (1952), presented in November 1952 at a Carnegie Hall recital, was less enthusiastically reviewed in the New York *Times,* but even today the violinist Tossy Spivakovsky considers it "a great honor and privilege for me to have had the opportunity of giving the première performance . . . with the composer at the piano."

The third work of Kirchner's University of Southern California period, the Piano Concerto No. 1 (1953), written on a commission from the Koussevitsky Foundation, won the Naumburg Foundation Award, which entitled him to a recording of the piece by Columbia Records. The recording was made the day after the world première of the concerto, in February 1956, at a Carnegie Hall concert of the Philharmonic-Symphony, with Mitropoulos on the podium and Kirchner at the piano. Jay S. Harrison of the New York *Herald Tribune* (February 24, 1956) found it "harsh and biting and vigorously aggressive in its dissonant drive" and went on to say that "the piece does communicate a certain craggy, granitic grandeur. It is a totally honest work." The Trio for Violin, Cello and Piano (1954) was commissioned by the Elizabeth Sprague Coolidge Foundation.

Moving to Mills College in Oakland, California in 1954 as Luther Brusie Marchant Professor of Music, Kirchner shared academic responsibilities with the famed French composer Darius Milhaud, who divided his time between Mills and the Paris Conservatory. "I shall write and I shall teach," Kirchner said just after his appointment, as reported in *Time* (July 5, 1954). "When I teach I shall try to do one thing: I would like to show my students what I have learned from men like Sessions and Bloch and Schoenberg."

Three of Kirchner's works date from his six years at Mills. The Toccata for Strings, Solo Winds, and Percussion, composed in 1956, was performed later in that year in New York by Leopold Stokowski and the Symphony of the Air at a concert sponsored by the Fromm Music Foundation. To Paul Henry Lang, it had "warm lyricism," "form and continuity," and "melodic and rhythmic variety," and as he further observed in the New York *Herald Tribune* (October 5, 1956), the composer was "sparing with the 'shattering climaxes' so dear to 57th Street."

The String Quartet No. 2 (1958), commissioned by the University of Michigan, had its first New York presentation in 1959 in a recital sponsored by the Fromm Foundation and the New School for Social Research. It was at that time performed by the Lenox String Quartet, a group formed at the Berkshire Music Center, where Kirchner had taught the preceding summer. Howard Taubman remarked in the New York *Times* (December 6, 1959) that Kirchner had been described as "promising . . . more often than he cares to remember. It is time to recognize that he has arrived." Taubman's colleagues obviously agreed, for in 1960 they awarded him his second New York Music Critics Circle Award for chamber music. The Fromm Foundation, in conjunction with the eighth congress of the International Musicological Society, also sponsored a concert in New York in 1961 at which Kirchner's Concerto for Violin, Cello, 10 Winds and Percussion (1960) was performed.

Besides teaching at the Berkshire Music Center, in the summers of 1959 and 1960, Kirchner served in 1959 as visiting Slee Professor at the University of Buffalo. During 1960 he also spent some time in the East conducting. He moved from California to Massachusetts in 1961 to succeed Walter Piston as professor of music at Harvard University, where in January 1966 he became the Walter Bigelow Rosen Professor of Music.

While Kirchner was still at Mills, in March 1959 the Ford Foundation had given a grant to pianist Leon Fleisher to commission a piece for him to play. The work commissioned, Kirchner's Piano Concerto No. 2, was not premièred until October 28, 1963, when the composer led the Seattle Symphony Orchestra in performing it. John Voorhees headed his review in the Seattle *Post-Intelligencer* (October 29, 1963) "Kirchner's Concerto Worth the Wait" and praised it as "a stunning and inspired piece of craftsmanship. . . . consistently fascinating . . . and all accomplished with commendable economy in the writing."

Although he had been skeptical of experiments in electronic music in the 1950's, Kirchner felt that as an artist he had an obligation to become acquainted with all media. He used electronic sound on tape for the first time in his String Quartet No. 3 (1966). When it was given its première performance by the Beaux-Arts String Quartet in New York on January 27, 1967, a few reviewers expressed some doubt about the success of his fusion of prerecorded and live music. The work, however, earned him the applause of many critics and the 1967 Pulitzer Prize in music.

Among the projects that currently occupy Kirchner is an opera commissioned by the Fromm Foundation in 1959. The inspiration for his libretto was Saul Bellow's novel *Henderson the Rain King*. Kirchner is also preparing a musical work based on short stories of Hawthorne, as part of a project initiated in May 1966, when the Lincoln Center for the Performing Arts commissioned the National Education Television (N.E.T.) to produce a series known as *Lincoln Center Stage 5*.

Over the years critics have discerned a variety of influences in Kirchner's work, especially those of his teachers, but nearly all conclude that he is highly individual, undoctrinaire, and complex. His longtime friend Tossy Spivakovsky recently summed up his impression of Kirchner: "But what I consider most important is his integrity. He has not been swayed by all the easy devices of the far out 'avant garde.' This attribute of being genuinely himself is immediately keenly felt. . . . I am convinced that real quality in all fields of human endeavor must come to the fore—and if not immediately recognized, its time of appreciation will come—so will Kirchner's work be recognized as one of the finest contributions to twentieth-century music."

The composer has long been prominent as a concert pianist, and not only in performances of his own works. On April 14, 1966 the New York Philharmonic gave an unusual program in which composer Lukas Foss conducted Kirchner as soloist in Mozart's Piano Concerto in C Minor, K. 491 (one Foss work, but no Kirchner was included in the program). Alan Rich once commented that "his incredible insight as a pianist (Mozart and Schubert, mostly) is a direct extension of his attitudes as a composer—penetrating to an awesome degree, but never out of sight of music as an emotional experience." His conducting, both of his own scores and of others, has also been widely admired.

Kirchner's multiple musical talents have made him an especially valuable contributor to the annual summer Marlboro School and Music Festival in Vermont, where mature artists and young professionals study and play chamber music together on an equal basis, sharing expenses and musical experiences. Limited in the number of its participants, but worldwide and timeless musically, it has been called "the highest concentration of artistic activity, of whatever kind, that takes place anywhere, anytime" (John M. Conly in the *Reporter*, June 18, 1964). To this unique community Kirchner has been going each summer since 1963 as a composer in residence. During the summer of 1967 he spent five weeks at Marlboro.

On July 8, 1949 Leon Kirchner married the singer Gertrude Schoenberg. Their children are Paul and Lisa. As Eric Salzman has pictured Kirchner in the New York *Times* (February 21, 1960), he is "tall, well-built, with characteristically rumpled hair." His manner is quiet, but he converses with warmth and vigor about cultural interests of impressive range. In 1962 he was elected to the American Academy of Arts and Sciences and to the National Institute of Arts and Letters.

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KIRK, CLAUDE R(OY), JR.

Jan. 7, 1926- Governor of Florida
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The first Republican to be elected Governor of the state of Florida in ninety-four years, Claude R. Kirk Jr. has been described by Marquis Childs in the Washington *Post* (May 1, 1967) as "the prototype of the new Southerner, the new Republican, the politician in the Brooks Brothers shirt with a shrewd understanding of how to succeed in politics as he succeeded in business." Kirk, who made his first bid for political office in 1964, when he unsuccessfully ran for the United States Senate, scored a resounding victory over his Democratic opponent in the November 1966 gubernatorial race. Although his success as governor, since he took office in January 1967, has been open to question, some political observers regard him as one of the leading younger representatives of the Republican party. Kirk has been often mentioned as the possible vice-presidential candidate of his party for the national elections in 1968.

Claude Roy Kirk Jr. was born on January 7, 1926 in San Bernardino, California, where his parents, Claude Roy Kirk Sr. and Sarah Myrtle (McClure) Kirk, both worked as railroad clerks. Kirk and his sister (now Mrs. Richard Morton of Houston, Texas) grew up in the Chicago area, where their father became a salesman of mobile homes. The family lived in the Chicago suburbs of Oak Park and River Forest. While Claude Kirk was in his teens, the family moved to Montgomery, Alabama, where his father manufactured vending machines and other appliances and served for a time as secretary to the Alabama House of Representatives.

In 1943, after graduating from Lanier High School in Montgomery, Kirk enlisted in the United States Marine Corps Reserve and served with an artillery unit in the United States. Discharged as a second lieutenant in 1946, he enrolled at Emory University in Atlanta, Georgia, later transferring to Duke University in Durham, North Carolina, where he received a B.S. degree. He then attended the College of Law at the University of Alabama, which conferred an LL.B. degree on him in 1949. To help meet his expenses as a student, Kirk sold insurance and taught jujitsu to members of the Alabama highway patrol. Soon after finishing law school Kirk was called back into active service with the Marines for combat duty in the Korean conflict. Serving from 1950 to 1952, he was awarded the Air Medal of the Marine Corps and was discharged with the rank of first lieutenant.

With only $408 to his name at the time of his discharge, Kirk returned to selling insurance and also sold building supplies. About 1956, with the financial backing of a brother-in-law and other investors, Kirk formed the American Heritage Life Insurance Company in Jacksonville, Florida, a firm devoted exclusively to insuring the lives of persons in the upper-income brackets. With an initial outlay of $500,000 and a capital surplus of $2,500,000, the firm soon became one of the most successful in the industry. Kirk, who earned a reputation as a prodigy in the insurance business, is said to have made profits amounting to more than $50,000 in exercising stock options, before leaving the firm in 1962. In the following year Kirk bought a Florida partnership in the New York investment firm of Hayden Stone, Inc., but he left the firm after eighteen months to enter politics.

Kirk had been a Democrat until 1960, when he switched to the Republican party and campaigned for Richard M. Nixon for the Presidency. In 1964 he decided to challenge the Democratic incumbent, Spessard L. Holland of Florida, for his seat in the United States Senate. Running on an ultraconservative platform, Kirk, with 562,212 votes, made a respectable showing in the election, but failed to defeat Holland, who received 63.9 percent of the total vote. After that first sally into politics, Kirk decided to return to the world of business. Aware that Brazil was ripe for economic development, he formed the Kirk Investment Company, an unincorporated, unregistered firm, and opened a small office near the United States Embassy in Rio de Janeiro. His hopes that he might make a fortune through investments in South American industries failed to materialize, however, and he returned to the United States.

Back in Florida, Kirk decided once more to try his luck in politics. Entering the May 1966 state primary, he won the nomination as Republican candidate for the governorship. Although registered Democrats in Florida outnumbered Republicans by almost five to one Kirk's chances for victory were enhanced by a deep rift in Florida's Democratic hierarchy. Mayor Robert King High of Miami, won the Democratic nomination after a bitter primary battle with the Democratic incumbent Governor Haydon Burns. Burns refused to support High in the campaign, and although he did not openly endorse Kirk, some of his close friends contributed heavily to

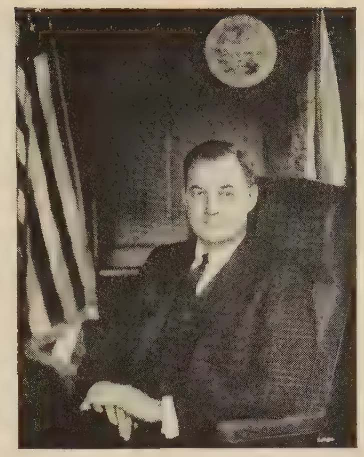
Kirk's campaign and were credited with putting up a large part of his $500,000 campaign fund.

Backed by the Republican state and national committees, Kirk toured the state, seeking to heal divisions within Florida's Republican party and appealing to the state's conservative Democratic elements. He attacked High as an "ultraliberal" and also concentrated his fire on President Lyndon B. Johnson's Great Society programs. In his campaign speeches Kirk promised improvements in education, the development of recreation areas, increased efforts to stimulate tourism and to attract industry, and no rise in taxes. He declared war on the state's criminal elements, and pledged to hold the line on spending by adopting a businessman's approach to state government.

Flashing what has been described as his "50,000 candlepower" smile, Kirk, to quote a reporter for the New York *Times* (January 9, 1967), "courted Florida as he courted women, with a . . . wink and a kiss on the hands for female spectators." During the last week of his campaign Kirk made a special appeal to the segregationists. Using the slogan, "Your home is your castle; protect it," he promised, if elected, to veto proposed legislation aimed at eliminating racial discrimination in housing.

On November 8, 1966 Kirk surprised observers when he won the election by a substantial margin—821,190 against 668,233—thus becoming the first Republican since 1872 to be elected Governor of Florida. Outgoing Governor Burns, seeing in Kirk's victory a vindication of his own administration, declared: "I am pleased that he will be the new governor," and noted that Florida voters had indicated that they would not accept "giveaway programs, riots in the streets, and civil disobedience." The Republicans obtained thirty-seven of the 167 seats in Florida's state legislature.

On January 3, 1967 Claude R. Kirk Jr. was inaugurated as the thirty-sixth Governor of Florida. In his inaugural address he called, among other things, for a special session of the state legislature to write a new state constitution. He also announced that he was setting up a private investigative police force, answerable only to him, to drive organized crime out of Florida. "I hereby put our underworld adversaries on notice that . . . . we will push the criminal element not only from Florida but beyond national boundaries," the Governor said. As his private police force Kirk hired the Florida-based Wackenhut Corporation, the third largest private detective and security company in the United States. Its president, George R. Wackenhut, is a former FBI special agent and one of Governor Kirk's close friends. Under the arrangement, Wackenhut was to be paid one dollar a year for his services and the firm was to be reimbursed for its costs—estimated at $1,000 to $2,000 a day—from money "volunteered by interested private citizens," thus eliminating the need for additional taxes. Florida's newspapers, almost without exception, opposed Kirk's police program. State Attorney General Earl Faircloth, a Miami Democrat, said that it raised "the specter of vigilantes and bounty hunters," and in the view of State Senator Richard Fincher, it raised the specter of "Gestapo, police state tactics."



CLAUDE R. KIRK JR.

Nevertheless, Kirk again scored a major victory in a special legislative election on March 28, 1967. The United States Supreme Court had ruled in January 1967 that the Florida legislature was poorly apportioned and did not conform to the "one man, one vote" standard. After the district lines for both the state senate and house of representatives were redrawn, a new election was ordered. Kirk, who in the meantime had reorganized the state Republican party into a more effective force, again campaigned throughout the state. The party elected twenty of the forty-eight state senators and thirty-nine of the 119 state senators. Although the Democrats retained control of both houses, the election result for the first time gave Republicans enough legislative power to enable them to uphold the governor's veto. With his reputation as a vote-getter enhanced by the victory, Kirk called the results "an example of the people in action." The Republican victory, attributed largely to Kirk's leadership, made Florida the only state in the Deep South with a strong two-party system, and it thrust Kirk into the national political limelight.

Assessments of Kirk's accomplishments during his first few months as governor were not universally favorable. Although according to *U.S. News & World Report* (May 22, 1967) Kirk had met with some success in his campaign against crime, in the view of a reporter for *Newsweek* (July 3, 1967) he had been "long on battle cries and short on results." Writing in the *Saturday Evening Post* (July 29, 1967), Marshall Frady noted that Kirk's "call for constitutional revision . . . has simply been lost somewhere in the wind. . . . His war on crime has been noted more for its flash and roar than for any important victories. By August 1967 Gene Miller could report in *Coronet:* "Kirk's honeymoon with the politicoes was over before it started. In three months he managed to alienate the legislature, his all-Democratic cabinet and the metropolitan newspapers, which dubbed him Claudius Maximus I and Claude Claghorn."

One of the early casualties of Kirk's administration was his privately financed police force—popularly known as the "Wackencops." When the public donations that had been expected to cover the cost of the Wackenhut Corporation's expenses failed to materialize, Kirk agreed in May 1967 to abolish the private police force and proposed the establishment of a state department of criminal justice. He asked the legislature for an appropriation of $1,500,000 so that Wackenhut's private investigators could be transferred to the public payroll.

Kirk had promised far-reaching reforms in education—including a plan to make the University of Florida the international "mind center of the West" by inviting prominent scholars from around the world to teach for part of the year. But in May 1967 the Florida Education Association censured him "for his lack of leadership in supporting a positive program of improvement for education," and in the following month the National Education Association urged the nation's teachers to boycott Florida's "financially starved" public schools.

When in April 1967 former Governor George C. Wallace of Alabama called a conference of Southern governors to map strategy for resisting the school desegregation decisions of the federal courts, Kirk was among those who declined the invitation. Calling the proposed meeting "divisive and unwise," he said: "We who are pursuing a war on crime in Florida cannot join attempts to subvert or delay the law of the land as interpreted by the Supreme Court." In June 1967 he awarded citations to thirty young Negro members of "peace brigades," who had helped restore order following racial violence in Tampa.

Kirk has made no secret of the fact that he has his eye on the 1968 Republican Vice-Presidential nomination, and he has reportedly been conferring with a New York City public relations firm. An associate has said that Kirk has tried to create an "ultraconservative image" for himself on the theory that the Republicans would nominate a liberal or moderate for President and might want to balance the ticket with a conservative. Kirk denies, however, that he is a Goldwater Republican. "I don't want to stand around anybody in the national spectrum," he told Marshall Frady. "I'm not a dove or a hawk. I'm an eagle—an American eagle!" In the same interview he said: "Bobby Kennedy, Castro and I represent the three alternatives for the future. And you know what? I'm the only one of us who's for free enterprise."

In 1947 Claude R. Kirk Jr. married Sarah Stokes, the daughter of an Alabama automobile dealer, whom he met while they were attending the University of Alabama. The couple were divorced for the first time in 1950, after their two daughters, Sarah Stokes Kirk and Katherine Gilmer Kirk, were born. They remarried the following year and had twin sons, Franklin M. and William C. Kirk. Their second marriage ended in divorce on March 30, 1966. Kirk's second wife is the former Erika Mattfeld, a German-born divorcee. The two met in Brazil, where she was working as a model and television actress. Kirk had surprised his friends and associates when he escorted Miss Mattfeld to his inaugural ball, introducing her as "Madame X, my very good friend." They were married on February 18, 1967. Living with them is Mrs. Kirk's daughter Adriana from her previous marriage to the Brazilian television actor-producer Carlos Dolabella. An Episcopalian, and a trustee of the Episcopal Church Foundation, Kirk was excommunicated by his church because at the time of their marriage neither he nor his wife had been divorced for more than a year, as required by church law. The Rt. Rev. Hamilton West, bishop of the Florida Diocese, has explained that the excommunication would last one year, and that during that time communion would be withheld from Kirk.

Governor Claude R. Kirk Jr. is six feet two inches tall, weighs 210 pounds, and has brown eyes and black hair. Marshall Frady wrote that Kirk appears "like some vaguely familiar matinee idol who has begun receding into paunchy middle age." With the aid of a journalist, Kirk has written a book—thus far unpublished—about the 1964 revolution in Brazil. His favorite recreations include swimming, fishing, and sailing on his thirty-seven-foot sloop. The governor is a member of the Financial Analysts Society and of Sigma Alpha Epsilon fraternity. He holds an honorary LL.D. degree from Rollins College in Winter Park, Florida.

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Who's Who in the South and Southwest, 1967-68

LANE, BURTON

Feb. 2, 1912- Composer
Address: 145 Central Park West, New York 10023

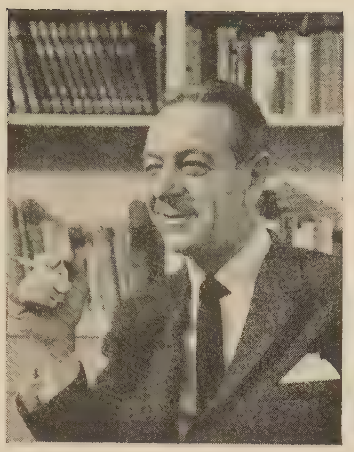
Despite the difficulties he has encountered in working on a free-lance basis, Burton Lane has become a foremost popular composer in the United States. While still in his teens, Lane began his career in the early 1930's by interpolating songs in musical revues on Broadway. He wrote songs and background music for films for many years, but he is best known for his scores for *Finian's Rainbow* and most recently, for *On A Clear Day You Can See Forever*, for the musical stage. As president of the American Guild of Authors and Composers, Lane has campaigned unstintingly for legislative extension of present coypright laws; he has also been in the forefront of movements to assure that writers and composers receive fair treatment from music publishers, recording companies, and other music entrepreneurs. Among his distinctions are two nominations by the Academy of Motion Picture Arts and Sciences for the best song from a motion picture, the Essex County Symphony Society Achievement award for the score of *Finian's Rainbow*, the "Grammy" award for the score of *On A Clear Day You Can See Forever*, and most recently the first Sigmund Romberg award for benefits to songwriters.

Burton Lane was born in New York City on February 2, 1912 to Lazarus Levy, a successful realtor, and Frances (Fink) Levy, a nonprofessional pianist. He has an older brother, Jerry, who is a businessman dealing in household appliances. Reared on New York's West Side, Burton Lane attended the High School of Commerce, where he played viola and cello in the school orchestra, and joined the swimming and tennis teams. At one time he studied at the Dwight School for Concentration in New York for six months. Interested in the musical theater, his parents encouraged Lane's interest in studying music.

Lane's first compositions were some marches, done while he was in high school. His talents as a songwriter soon attracted the attention of Harold Stern, music director for J. J. Shubert, and in 1927 Shubert hired Lane to compose the score for an ill-fated musical revue, *Greenwich Village Follies.* Inspired by the opportunity, Lane wrote more than twenty songs for the show, but the production was cancelled when its intended star, James Barton, became ill. That same year, Lane signed a contract with Remick's Music Company, a Tin Pan Alley music publisher, and at the age of fifteen became a professional songwriter. His formal education ended after a year and a half at the High School of Commerce, but he continued to study music with a number of teachers.

At Remick's, Lane worked as a pianist and concentrated on composing popular songs, abetted by the criticism and encouragement of many other young songwriters of the period. There Lane met George Gershwin, who recommended that Lane study with Simon Bucharoff, the noted composer and pianist. Lane spent two years under Bucharoff's tutelage. During his apprentice period at Remick's, Lane learned such Tin Pan Alley rules for songs as the one demanding that a song should have only thirty-two bars, or the one that a song should encompass only an octave and one tone. Lane said later, "They used to make up their own rules. I've had to learn to break all of them." One of Lane's acquaintances, Howard Dietz, liked two of his songs well enough to set words to them, and "Forget All Your Books" and "Out in the Open Air" were contributed to *Three's A Crowd* (1930), a musical revue that starred Fred Allen, Libby Holman, and Clifton Webb. Lane worked as rehearsal pianist for that production. He wrote songs for *The Third Little Show* (1931), *Singing the Blues* (1931), and *Americana* (1932), all musical revues. He composed the score for the ninth edition of Earl Carroll's *Vanities* (1931), with Harold Adamson supplying the lyrics for songs that included "Have a Heart," "Love Came into My Heart," and "Heigh-Ho, the Gang's All Here."

During the Depression, Lane's Broadway career came to a full stop. He was able to get a number of songs published, of which "Look Who's Here" and "Tony's Wife" (with lyrics by Adamson) became quite popular, but, in general, he made no progress. In 1933 the Irving Berlin publishing house signed him and Harold Adamson to short-term contracts and sent them to Hollywood to try writing for the new musical films. Starting with a six-week contract, Lane remained in California for twenty-one years. He worked for a short time with MGM and was associated for several years with other studios before signing a contract with Paramount in 1936, where he became one of its top composers. During his years in Hollywood, Lane wrote for about thirty moving pictures, but his output consisted of mostly unintegrated material used at the discretion of the musical directors. But he managed to turn out an abundance of good songs, despite the impersonality of the medium and the anonymity that often is the lot of film composers.


BURTON LANE

The first film credit that Lane received was for the music he contributed to *Dancing Lady* (MGM, 1933), when he was only twenty-one years old, including the song "Everything I Have is Yours," with lyrics by Harold Adamson. The film starred Joan Crawford, Clark Gable, and Fred Astaire, and marked Astaire's film debut. Among the songs that Lane wrote for other early films were "Swing High, Swing Low," with lyrics by Ralph Freed from the picture of the same name (Paramount, 1937); "Stop! You're Breaking My Heart" with lyrics by Ted Koehler from *Artists and Models* (Paramount, 1937); "Moments Like This" and "How'dja Like to Love Me?" with lyrics by Frank Loesser, from the movie *College Swing* (Paramount, 1938). Lane's score for *Babes on Broadway* (MGM, 1941), starring Mickey Rooney and Judy Garland, included the hit song "How About You?" with lyrics by Ralph Freed. The song brought Lane his first Academy Award nomination. The following year Lane teamed up with E. Y. Harburg as lyricist to compose the music for *Ship Ahoy* (MGM, 1942), which included "I'll Take Tallulah." The film starred Eleanor Powell, Red Skelton, and Bert Lahr, and marked Frank Sinatra's first film appearance, singing Lane's "Poor You."

But in spite of the success Lane was enjoying in Hollywood, he did not abandon Broadway. In 1940 he composed his first complete score for a Broadway musical, *Hold On to Your Hats,* starring Al Jolson and Martha Raye. It was an important step in his career, since it marked his first significant association with the lyricist E. Y. Harburg, with whom he was later to collaborate on some of his most successful ventures. Songs from the production included "Walkin' Along Mindin' My Business," "The World Is in My Arms," and "Would You Be So Kindly?" One song, "There's a Great Day Coming Mañana," written overnight and inserted at the last minute, proved to be the hit of the show. *Hold On to your Hats* was Jolson's last Broadway stage appearance and ran for only four months because of his ill health.

After returning to film work for a few years, Lane came back to Broadway in 1944 to compose the score for the Olsen and Johnson extravaganza *For Laffing Room Only*. Since at one point during the preparation of the production the lyricist, Al Dubin, became ill and died, Lane doubled as lyricist and completed the score so the show could go on. *For Laffing Room Only* was patterned after *Hellzapoppin'* and *Sons O'Fun*, but lacked much of the spontaneity of the two earlier shows. Some years after the show closed, Dorothy Shay introduced one of the songs *Feudin' and Fightin'* (with lyrics by Al Dubin) on Bing Crosby's radio program, and it became the biggest commercial success that Lane had enjoyed to that time.

Lane's most outstanding achievements were yet to come. E. Y. Harburg and Fred Saidy collaborated on the book for a musical involving a leprechaun, a pot of gold, and a bigoted Southern Senator who is turned black and becomes a victim of his own discriminatory laws. After finishing the libretto, Harburg asked Burton Lane to compose the music. "All it needs is something like *Porgy and Bess*," he told Lane. At first, Lane hesitated because he had never attempted anything as serious in social content. But Harburg was so insistent that Lane finally agreed to provide the music for *Finian's Rainbow*, and the musical opened at the Forty-Sixth Street Theatre on January 10, 1947.

In *The World of Musical Comedy* (Ziff-Davis, 1960), Stanley Green wrote that Harburg tried to make two important points in the story: one was that people must learn to trust one another more, and the other was the inanity of racial intolerance. Lane's score has been credited with helping to keep the fantasy and social elements of the play complementing one another rather than competing with each other. In his review in the New York *Times* (January 11, 1947), Brooks Atkinson said, "[The play] puts the American musical stage several steps forward for the imagination with which it is written and for the stunning virtuosity of the performance." He also referred to the "clarion music by Burton Lane," which included such "eminently singable tunes" as "How Are Things in Glocca Morra?," "Look to the Rainbow," "Something Sort of Grandish," "The Begat," "Necessity," "When the Idle Poor Become the Idle Rich," and When I'm Not Near the Girl I Love." *Finian's Rainbow* was successfully revived at the New York City Center in 1955 and again in 1960. Decca recorded the original cast version of the music, starring Albert Sharpe, Ella Logan, David Wayne, and Robert Pitkin, and RCA Victor recorded the 1960 New York City Center revival. Reprise Records assembled an all-star cast for their recording, and songs from the show continue to be recorded. The (New Jersey) Essex County Symphony Society presented an award to the writers and producers of the show in 1947, and the show and members of the cast received six Donaldson Awards presented by *Billboard* magazine on the basis of balloting by workers in the theater. The play was acclaimed as the "outstanding musical of the season 1947-48" by the Aegis Theatre Club.

Following his success with *Finian's Rainbow*, Lane once more returned to supplying scores or musical numbers for moving pictures. With Alan Jay Lerner writing the book and lyrics, he provided the musical background for *Royal Wedding* (MGM, 1951), starring Fred Astaire and Jane Powell. "Too Late Now" from that movie earned Lane his second Academy Award nomination. With Ira Gershwin, Lane wrote the score for *Give a Girl a Break* (MGM, 1954), starring Marge and Gower Champion, Debbie Reynolds, and Bob Fosse.

In 1955 Lane left Hollywood and returned to New York. A decade later he explained to Roberta B. Gratz of the New York *Post* (November 11, 1965) that he moved away from Hollywood because so many of the people he wanted to work with had become victims of the blacklist. "It was infuriating and I had to move away," Lane told Miss Gratz. "You don't have it in the theater where plays are done by individuals, not companies." During his seventeen-year absence from Broadway, Lane had had several musical productions lined up, but for one reason or another none ever reached the stage. In an interview for the *WPAT Gaslight Revue Program Guide* (November, 1965), Lane said, "I'm very picky, as people who know me know. . . . since I wrote *Finian's Rainbow*. . . . I've seen some things I've been interested in, tried some that didn't work out, and stored up ideas for the right property." But Lane did not stagnate. Almost every day he worked at the piano, developing themes, coming up with new ideas, or making notes on opening phrases. He explained for the WPAT interview, "I stayed in training . . . kept loose . . . but with me the drive to write is stimulated when I'm working on something. Every songwriter has his trunkful of unused melodies. I have my trunk, too, but I find that when I'm working on a show it's rare—practically never do I go back to that trunk. I write fresh." In 1957 he joined forces with the lyricist Dorothy Fields in the production of *Junior Miss*, a musical written especially for television.

Perhaps it was coincidence, or even a little extrasensory perception that brought Lane his next Broadway show in 1965. Three years earlier Alan Jay Lerner had begun working on a show with Richard Rodgers, and when Rodgers and Lerner split up after a disagreement, Lane wrote to Lerner suggesting that they work together again. Before Lane's letter was delivered, Lerner called him with the same proposal, and they began to collaborate on a play about a girl with extrasensory perception who, under hypnosis, relives her previous incarnation in eighteenth-century England. Lane has said that it was not an easy partnership, since the two men work very differently. Lane is well-organized, but Lerner is late for appointments, and although Lane prefers to work continuously on a show, with one completed number leading smoothly into another, Lerner would go for long periods without providing Lane with lyrics. During the WPAT interview Lane said, "The thing that kept it alive for me was the fact that I loved the play so much. I've worked with other collaborators and had very pleasant relationships with them but the result was nothing. Here the working was rough but the final results are very pleasing."

After two years of collaboration between Lane and Lerner, *On A Clear Day You Can See Forever* opened on October 17, 1965 at the Mark Hellinger Theater in New York City with Barbara Harris and John Cullum in the leading roles. Although the critics disliked its libretto, they had nothing but praise for Lane's score and Lerner's lyrics. One reviewer, Howard Taubman, wrote in the New York *Times* (October 18, 1965), "The songs have bright, charming lyrics by Mr. Lerner and a sheaf of new tunes by Mr. Lane that have more melodic grace and inventive distinction than has been heard in some years." Appraising the original RCA Victor cast recording for the same newspaper (November 7, 1965), John S. Wilson called it "a score which is a succession of attractive and appealing songs," and added: "Lane has composed his score with a feeling for the real heartbeat of the popular musical theater. This is. . . . the melodic, rhythmic, memorable kind of music that was once practically the total reason for the existence of musical comedy." In March 1966 Lane received the 1966 "Grammy" Award, presented by the National Academy of Recording Arts and Sciences for the best score from an original cast album.

Burton Lane is serving his ninth term as president of the American Guild of Authors and Composers (AGAC), having been elected to his first term in 1957. Representing more than 2,300 composers, musicians, and writers, the Guild seeks to protect writers, improve contracts, aid in royalty collections, facilitate copyright renewals, urge legislative action, and provide low-cost hospitalization. Both as an individual and as a representative of other artists, Lane has lobbied for legislative extension of copyright laws from the present maximum of fifty-six years to the life of the artist plus fifty years. In April 1966 he testified before the jury in the first case brought by the United States government against an individual for copyright piracy. His testimony included playing the original copyrighted versions of songs by Cole Porter, George Gershwin, and himself, and then the pirated versions in a "fake-book," to demonstrate that the melodies were the same. (A "fake-book" is a musical shorthand version of copyrighted songs, carrying only the song's melody with indicated chords. Its sale deprives authors and composers of their legitimate royalties.)

In 1935 Burton Lane married Marion Seaman, who bore him one daughter, Diana. That marriage ended in divorce in February 1961, and on March 5, 1961 Lane married Lynn Daroff Kaye, who has three daughters by an earlier marriage: Elizabeth, Margaret, and Hillary Kaye. Lane is six feet two and one-half inches tall, weighs 200 pounds, and has gray hair and brown eyes. Interviewers have described his manner as relaxed, open, and self-confident. His recreations are golf and chess.

Although he lists himself as a political independent, Lane has been interested in politics since the 1940's, when he worked for Franklin D. Roosevelt, and he is also interested in the civil rights movement. For his service to the songwriters of the United States, Lane received the first Sigmund Romberg award in October 1966, presented by the American Guild of Authors and Composers. He is a member of the American Society of Composers, Authors, and Publishers (ASCAP).

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LANSBURY, ANGELA

Oct. 16, 1925- Actress
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Angela Lansbury, one of Hollywood's finest character actresses for more than two decades, has finally reached stardom with her Tony Award-winning interpretation of the lively title role in *Mame,* the long-running Broadway musical version of the novel-play-movie *Auntie Mame.* In her supporting roles in more than seventy motion pictures Miss Lansbury was usually the feminine "heavy," the hussy or the hag. When *Mame* rescued her from the typecasters in 1966, her best-known recent role was that of the monstrously malevolent mother and wife in *The Manchurian Candidate,* which brought Miss Lansbury her third Academy Award nomination and her second Hollywood Foreign Correspondents Association Golden Globe Award. On Broadway, she had previously appeared in *Hotel Paradiso, Anyone Can Whistle,* and *A Taste of Honey.*

Angela Brigid Lansbury was born in London, England on October 16, 1925 to Edgar Lansbury, a lumber merchant, and Moyna (MacGill) Lansbury, an actress. She has two younger twin brothers, Edgar and Bruce, and an older half sister, Isolde, the offspring of her mother's previous marriage to Reginald Denham, the actor and producer. Edgar and Bruce Lansbury are partners in a production company handling television shows, motion pictures, and stage plays. Isolde is the former wife of Peter Ustinov. Angela's father died when she was nine years old, and when she was ten the family moved to Hampstead, on the outskirts of London, where she attended the South Hampstead High School for Girls. She was what she has called a "skirt hider-behinder," a sensitive child, easily hurt and often morose. She would cry when her mother left her to go to the theater, and she was given to prolonged reveries in which she pretended to be another person.

ANGELA LANSBURY

In childhood, the two Lansbury sisters entertained the family with shows of dance, mime, and mimicry, but Angela had not yet made up her mind to become an actress. Inspired by her grandfather, George Lansbury, the leader of the British Labour Party from 1931 to 1935, she was more interested in politics as a possible career. When World War II broke out, however, her mother gave her the choice of being evacuated to a boarding school in the country or studying acting at home, and she chose the latter without hesitation. For six months she studied at home under a tutor and attended evening classes in diction, dancing, and singing. In 1940 she enrolled in what her mother called "a proper dramatic school," the Webber-Douglas School of Singing and Dramatic Art in the Kensington section of London. Later that year, when the Germans stepped up their bombing of London, Angela, with her mother and brothers, was evacuated to the United States under the sponsorship of an American family, the Charles T. Wilsons. In New York, she enrolled at the Feagin School of Drama and Radio on a scholarship arranged by the American Theatre Wing. In her autobiographical contribution to Lillian and Helen Ross's *The Player; Profile of an Art* (Simon and Schuster, 1962), she recalled: "I had a sort of comedienne thing about me. I was never the ingénue type—luckily, since there were too many girls who looked like ingénues. But I would have been a character actress in any case. It was my bent from the beginning."

Another student at the Feagin School, Arthur Bourbon, helped her to work up an act—the high point of which was an impersonation of Beatrice Lillie singing Noel Coward's "I Went to A Marvellous Party"—and in 1942 Miss Lansbury was booked by a Montreal nightclub for six weeks at sixty dollars a week. Her mother, after touring Royal Canadian Air Force bases in Canada with a variety show, settled in Los Angeles, and Angela joined her there. Mother and daughter found employment during the Christmas season of 1942 as clerks at Bullock's Wilshire, a Los Angeles department store, and after the holidays Angela was kept on as a saleswoman in the cosmetics department, where she made twenty-eight dollars a week.

Later in 1943, Michael Dyne, a struggling actor-friend of Miss Lansbury's, learned that Metro-Goldwyn-Mayer was looking for a young English girl to play in a screen version of Oscar Wilde's novel *The Picture of Dorian Gray*, and he suggested that she offer herself for the part. She did, but the studio tested her first for the role of the Cockney maid in *Gaslight*, a more immediate project facing MGM. The test impressed Louis B. Mayer, and she was given a seven-year contract with options, at a salary of $500 a week. Her performance as Charles Boyer's maid in *Gaslight* (1944) brought her a nomination for the best-supporting-actress award of the Academy of Motion Picture Arts and Sciences. In 1944 she played Elizabeth Taylor's sister in *National Velvet*, and when *The Picture of Dorian Gray* was finally produced in 1945, she portrayed Sibyl Vane, the music-hall singer who is the first victim of the amoral Gray, played by Hurd Hatfield. Her performance, and particularly her singing of "Little Yellow Bird," attracted the favorable notice of critics, and she won her second Academy Award nomination and received the Hollywood Foreign Correspondents Association's 1945 Golden Globe Award. In *Till the Clouds Roll By* (1946), a star-studded musical biography of Jerome Kern, she made a cameo appearance singing "How'd You Like to Spoon With Me?" In *Hoodlum Saint* (1946) she was the bad girl who consoled William Powell while he was building up enough virtue to make himself worthy of the pure embrace of Esther Williams.

From the beginning of her film career, Miss Lansbury played parts much older than her years, letting make-up men age her at their will, and she accepted some of the nastiest parts extant. She recalls being hissed in public, for example, because she was mean to Judy Garland in *The Harvey Girls* (1946). In *If Winter Comes* (1948), Miss Lansbury, then twenty-two, was the thirty-five-year-old suspicious, spiteful wife of Mark Sabre, played by Walter Pidgeon. In *State of the Union* (1948) she was a shrewd, haughty forty-five-year-old publisher enamored of Spencer Tracy. She begged Louis B. Mayer to let her play Lady de Winter in *The Three Musketeers* (1948), but saw the part go to Lana Turner while she had to play wayward Queen Anne. Miss Lansbury was Audrey Quail, the self-confident woman-soldier in *The Red Danube* (1949), MGM's version of Bruce Marshall's novel *Vespers in Vienna*. She was featured in *Kind Lady* (1951), starring Ethel Barrymore, and in *Remains to Be Seen* (1953), starring June Allyson and Van Johnson.

Miss Lansbury's credits during her first decade in Hollywood included, in addition to her MGM pictures: *The Private Affairs of Bel Ami* (United Artists, 1947), based on the de Maupassant story; *Samson and Delilah* (Paramount, 1949), in which she played the callous Semadar; *Mutiny* (United Artists, 1952), a swashbuckler about the war of 1812 in which she was the sole feminine adornment: *The Purple Mask* (Universal-International, 1955), a drama of the French Revolution in which she appeared in the supporting role of Madame Valentine; *Please Murder Me* (Distributors Corporation of America, 1956), a courtroom melodrama in which she starred as a husband killer finally brought to justice; and *The Court Jester* (Paramount 1956), a spoof of knightly derring-do starring Danny Kaye, in which she was the pretty, headstrong Princess Gwendolyn.

Miss Lansbury made her Broadway debut as Marcelle, the object of the adulterous affections of Boniface, played by Bert Lahr, in *Hotel Paradiso*, George Feydeau and Maurice Desvallières' bedroom farce, adapted from the French and directed by Peter Glenville. Critics were enthusiastic when the play opened at Henry Miller's Theatre in New York on April 11, 1957, but the public failed to respond in kind and the play closed after 108 performances.

Returning to Hollywood, Miss Lansbury played the socially ambitious mother of a debutante in *The Reluctant Debutante* (MGM, 1958), starring Rex Harrison and Kay Kendall. In *The Long Hot Summer* (Twentieth Century-Fox, 1958), based on several Faulkner short stories, she played Minnie, the painted woman to whom Will Varner resorts for occasional nocturnal affection, and in *The Dark at the Top of the Stairs* (Warner, 1960) she was Mavis, the widowed manicurist with designs on another woman's husband. In the unsuccessful *A Breath of Scandal* (Paramount, 1960), a Viennese melodrama, she vied with Sophia Loren for the love of a wealthy prince.

Once settled again into the Hollywood routine, Miss Lansbury was reluctant to return to the stage, but David Merrick persuaded her to play the role of Helen, the floozy who abandons her daughter (played by Joan Plowright) in Shelagh Delaney's *A Taste of Honey*, which opened at the Lyceum Theater in New York on October 4, 1960. The production, like Miss Lansbury's performance, was generally praised by critics, and the play enjoyed a run of 376 performances.

Regular movie-goers in 1962 found it difficult to think of Angela Lansbury as anything but a mother. In *Blue Hawaii* (Paramount, 1962)—a flimsy excuse for music on the beach in Technicolor—she played, with tongue in cheek, the rich, possessive mama of a rebellious Elvis Presley. In *All Fall Down* (MGM, 1962), she turned her older son (Warren Beatty) into a destroyer with her smothering affection. The most venomous of her hateful mother interpretations was in *The Manchurian Candidate* (United Artists, 1963), where she sacrificed her son (Laurence Harvey) and exploited the political career of her husband (James Gregory) in the cause of a complex conspiracy against the Presidency of the United States.

Her dynamic portrayal of a bitter, sadistic wife was wasted in *In the Cool of the Day* (MGM, 1963), a feeble romantic melodrama set in Greece. Her effectiveness as an oppressive wife—and selfish mother—found a more adequate vehicle in *The World of Henry Orient* (United Artists, 1964), a comedy starring Peter Sellers. In 1964 Arthur Laurents and Stephen Sondheim borrowed from the theater of the absurd to launch what they called "a comedic attack on conformity" in *Anyone Can Whistle*, a Broadway musical about a town presided over by a decadent, glamorous mayoress, played by Angela Lansbury. The musical received mixed notices and played only nine days at the Majestic Theater in New York in April 1964, but Miss Lansbury is convinced that if it had not been for her part in that failure, she would not later have been considered for *Mame*.

The source of the musical comedy *Mame* was *Auntie Mame*, Patrick Dennis' novel about a New York upper-class bohemian who rears her orphaned nephew with a disregard for convention. Jerome Lawrence and Robert E. Lee had adapted the novel into a long-running Broadway play (1956-1958) and a lucrative movie (1958), both titled *Auntie Mame* and both starring Rosalind Russell. Jerry Herman set the play to music, and early in 1965 the search began for a Mame to star in the musical version. The first choice, Rosalind Russell, declined. Mary Martin, the second choice, accepted but later changed her mind. When Ethel Merman said no, the producers began to consider a wide field of possibilities, including Patrice Munsel, Tammy Grimes, Ann Sothern, Bette Davis, Lauren Bacall, Judy Garland, Beatrice Lillie, and Elaine Stritch.

Angela Lansbury had her heart set on the role from the time she first heard that the musical was being planned. As soon as Mary Martin withdrew from the cast, Miss Lansbury, who was an old friend of Jerome Lawrence, the co-author, flew to New York and persuaded Jerry Herman, the composer, that she was right for the part. After an audition before the director, she returned to her Malibu home and for months waited in vain for a call from the producers. In November 1965, when she was in New York for a television show, she auditioned a second time, before Gene Saks, the new director. The following day, she presented an ultimatum to the producers, telling them, "I am going back to California and unless you tell me—let's face it, I have prostrated myself—*now*, yes or no, that's the end of it." That afternoon, she got the part.

When *Mame* opened at the Winter Garden in New York City on May 24, 1966, it was hailed by critics as the best musical of the season. The reviewer in *Time* (June 17, 1966) said of Miss Lansbury: "The woman all moviegoers remember as a worn, plump old harridan with a snake pit for a mouth . . . is the liveliest dame to kick up her heels since Carol Channing opened in *Hello, Dolly!* three years ago." Stanley Kauffmann wrote in the New York *Times* (May 25, 1966): "No one can be surprised to learn that Angela Lansbury is an accomplished actress, but not all of us may know that she has an adequate singing voice, can dance trimly, and can combine all these matters into musical *performance*." Less than a month after the play opened, Miss Lansbury won the Tony Award for the best performance by an actress in a Broadway musical. Sardi's Restaurant, an opening-night gathering place, moved her picture from an interior wall to a prominent position at the door. *Mame* was still going strong at the Winter Garden in December 1967, and Miss Lansbury was under contract to continue there until April 1968, after which time she was scheduled to appear in a West Coast production of the musical.

Angela Lansbury considers herself fortunate not to have read or seen *Auntie Mame* in any form before approaching it herself. "Some of it would have rubbed off on me," she has commented. She is less boisterous in the role than Rosalind Russell was, and in the opinion of some observers this gentler interpretation enhances the expression of Mame's contempt for hypocrisy and cant. In preparation for the role, Miss Lansbury underwent a rigorous routine of diet and exercise to achieve the proper sleekness for the role, but she now finds that the rigors of the show itself—including twenty-four costume changes, a tango, a cakewalk and a Charleston—serve to keep her trim.

Until *Mame,* Miss Lansbury never pressed for a role, but was invariably, as she has said, "talked into it by producers, writers, agents, my mother, and my husband. . . . [Acting] has never been that driving thing with me." Her chief concern was to be an employed professional. She does not work out scenes at home for her own gratification, because, as she has said: "I am strictly practical and won't lift a finger unless I get paid for it. . . . I don't indulge myself in the enjoyment of acting." In an interview with Rex Reed for the New York *Times* (June 5, 1966) she divided her past Hollywood roles into two types: those, such as the one in *Harlow* (Paramount, 1965), that she could do "competently with my hands tied behind my back, but which appealed to huge masses of people," and those that taxed her "emotionally and physically and broke my heart with pride, but only appealed to a small, rather special audience. Roles like Annabel in *All Fall Down* and that heart-breaking woman in *The Dark at the Top of the Stairs.*"

Summer stock and occasional television roles have rounded out Miss Lansbury's experience. (In 1963 she was nominated for an Emmy Award for a performance on the television series *Eleventh Hour.*) Although she considers herself primarily a movie actress who occasionally indulges in the theater or television, she regards the stage as the real test. She told John Keating (New York *Times Magazine,* February 26, 1961): "Winning acceptance there is a great shot in the arm. And it carries enormous prestige in Hollywood—look what it did for Deborah Kerr. Or Anne Bancroft." In an interview for the New York *Sunday News* (August 14, 1966), Miss Lansbury told May Okon, "I hope . . . that because of Mame I will be able to go back to movies and possibly move into a new era of roles for a woman of my age . . . roles of a leading nature in which I can portray exciting and attractive mature women . . . and start a whole new trend." But for now, this new star is, in her words, "the most fulfilled person you've met in many long years."

Miss Lansbury's home in Malibu, California, is a rambling, T-shaped house which overlooks the beach where she loves to walk barefoot. Her husband is agent Peter Shaw, whom she married on August 12, 1949. She was previously married and divorced within less than a year to actor Richard Cromwell. She and Shaw have two children, Anthony, born in 1952, and Deirdre, born in 1953. Her husband has another son, David, by a previous marriage. Miss Lansbury became a naturalized American citizen in 1951. When she is not working, she loves to cook, garden, and shop for household necessities. She also enjoys water skiing, tennis, swimming, and fishing with her family. The blue-eyed blonde, an astrology buff, describes herself as a true Libran: "I wait, I weigh, I see both points of view. I'm not at all moody. I'm very placid and undogmatic." But she has led a split life, and being an actress is a small part of it. Her role as a real-life mother has always come first, and she has said that she feels "like half a pair of scissors" without her family around her. She is a member of Screen Actors Guild, Actors Equity Association, and the American Federation of Television and Radio Actors.

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LAREDO (Y UNZUETA), JAIME (EDUARDO)
(lä-rā'dō hī-mā)

June 7, 1941- Bolivian violinist
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In the arts, genius sometimes transcends chronology, and all music-lovers are familiar with the prodigy. The career of the young Bolivian violinist Jaime Laredo illustrates the challenges that the world of music presents to the artist who receives early acclaim. By the age of seven Laredo had displayed such musical ability that his parents brought him to the United States to further his musical education. At eight he gave his first public performance, a full recital that included the Mendelssohn violin concerto. Three years later a critic for the San Francisco *Chronicle* predicted that Laredo would follow Yehudi Menuhin and Isaac Stern to greatness. At seventeen he became the youngest musician ever to win what is recognized as "the world's toughest musical contest"—the Queen Elisabeth of Belgium International Music Competition. If any critics still doubted his ability, or suspected that his talent was mechanical rather than artistic, they did not do so for long. Reviewing a Town Hall concert given in November 1962, Alan Rich of the New York *Times* (November 26, 1962) wrote: "Mr. Laredo is a violinist with a special kind of brilliance because he is, first of all, a musician."

Jaime Eduardo Laredo y Unzueta was born on June 7, 1941, to Eduardo Laredo, a teacher of music and art, and Elena Unzueta Laredo in Cochabamba, Bolivia. He has an older brother, Ted, and an older sister, Martha. The Laredo household was musical. Jaime Laredo turned the pages for a string quartet that rehearsed in his home, and by the age of five he had learned to read music. His Christmas present in 1947—he was then six and one-half—was a violin, and he tuned it without help. On the advice of his first teacher, Carlo Flamini, Laredo's family brought the boy to the United States in 1948. With a scholarship from the Pacific Musical Club, he studied in San Francisco under Antonio de Grassi and Frank Houser, while obtaining his academic education at the Laurel Village School. In 1953 Laredo went to Cleveland for a year of study with Josef Gingold, concertmaster of the Cleveland Orchestra, who then sent him on to the Curtis Institute of Music, in Philadelphia, to study with the renowned Ivan Galamian, on a scholarship.

At that point, Jaime Laredo decided to make the violin his profession; until that time, he had been equally devoted to the piano. While studying music on an intensive schedule, Laredo also attended classes three nights a week at Lincoln Preparatory School. In 1955 he gave a recital in the Hall of the Americas of the Pan American Union in Washington, D.C., and in the same year, he appeared as soloist at Severance Hall in Cleveland, Ohio. *Time* magazine (May 21, 1956), reporting the favorable notice given the Cleveland concert, quoted violinist Giorgio Ciompi's appraisal of the fourteen-year-old Laredo: "His outstanding quality is that he puts his mind, his emotions, his bow together and gives himself completely." At the age of fifteen Laredo made a ten-concert tour of Peru, Bolivia, and Puerto Rico, after which he returned to Philadelphia to continue his studies. In 1957, as an honor student representing the Curtis Institute, he attended the first Casals Festival to be held in San Juan, Puerto Rico.

Recognition of Laredo up until that time had been prompted largely by the phenomenon of his youth, although a 1956 description of him in *Time* magazine as "a true prodigy, and maybe more" had gone well beyond the provisional caution of some critics in according him the status of a first-rank musician. In 1959 Laredo obtained his full credentials in the world of professional music, when, early in his final term at the Curtis Institute, he gave his second concert in Washington, again under the auspices of the Pan American Union. In a review in the Washington *Post* (January 9, 1959) Hume wrote, "From his playing last night . . . it was quite clear that we were hearing the playing of a man who is already the master of his instrument." The influential critic went on to say, "This was Jaime Laredo. . . . That name is going to be one of the great names in violin playing." In May, having finished his studies at the Curtis Institute (although he eventually received his degree *in absentia*), Laredo left Philadelphia to compete in the Queen Elisabeth of Belgium International Music Competition, held every fourth year in Brussels. In the Palais des Beaux Arts the young violinist played before a jury headed by Marcel Cuvelier that included Yehudi Menuhin, David Oistrakh, Zino Francescatti, Ivan Galamian, Joseph Szigeti, Arthur Grumiaux, Philip Newman, Rene Benedetti, and Isaac Stern. The competition requires the violinist to play one compulsory concerto, one of his own choosing, and a piece of exceptional virtuosity. Laredo, playing Darius Milhaud's "Concerto Royal," written especially for the contest, Sibelius' Concerto in D minor, and Bartok's *Rumanian Dances,* became the youngest winner in the history of the contest. With his victory, his "rise to fame," in the words of Frank Hruby in *Musical America* (November 15, 1959) "reached international significance."

JAIME LAREDO

While North American papers, reporting Laredo's triumph, took pride in the fact that he had received his musical training in the United States, the reaction in Bolivia was understandably jubilant. A headline in the Bolivian paper *La Nación* exulted: "Laredo carries the name of Bolivia to the summit of art." An editorial in the New York *Times* on June 6, 1959 admitted that Laredo's genius must somehow derive from the "musical heritage of his fascinating mountain country." His return to Bolivia in December 1959 was an official day of national rejoicing. The magazine *Américas* reported: "In a vibrant *ritorno vincitore* the eighteen-year-old violinist was given a glorious reception in La Paz and was ceremoniously decorated. Then he rode as a hero through the streets of Cochabamba." Of the honors accorded Laredo by his native land perhaps the most unusual was the issue of a series of airmail stamps bearing his picture and the musical notes that spell his name (La-Re-Do). In December 1959 he was awarded the highest decoration that Bolivia can offer: the decoration of Condor de los Andes. (Mayor Robert F. Wagner presented him with the Handel Medal of the City of New York in June 1960.)

Less than six months after winning the Brussels competition, Laredo made his New York debut at Carnegie Hall, always a crucial moment in the career of a musician. After hearing him, Howard Taubman in the New York *Times* (October 20, 1959) noted that "winners of major contests no longer have to hide their light under a bushel, even if they are American trained." Sponsored by the Curtis Institute, Laredo's Carnegie Hall recital included music by Vivaldi, Bach, Brahms, and Debussy. The critics were unanimous in their praise of Laredo's technical skill. A reviewer in *Musical America* (November 1, 1959) cited his "unmistakable natural musicality," and Taubman described him as a "young man with an instinct for music and a reach for style." Inevitably the critics speculated on the young violinist's future. "What he needs now," concluded the reviewer for *Musical America,* "is to develop his own ideas, to vitalize his temperament and make his interpretations more exciting from an intellectual and emotional point of view." Speaking of his dizzying rise in 1959, Laredo has recalled: "That first year, I played with the Cleveland, Philadelphia and Boston orchestras. The pressure was tremendous. I felt I had to be flawless every time in order to survive. I was more nervous after I'd won the competition than before. . . . But I'm in a very competitive field where you have to make your mark when you can."

Laredo signed a contract with Columbia Artists Management, Inc., in the fall of 1959. His first recording, an album called *Presenting Jaime Laredo,* was released in 1960 by RCA Victor and won him acclaim by the Institute of Recording Arts and Sciences as the "Best Young Performing Artist of the Year" in the instrumental category. Laredo has since made a number of recordings, for both RCA Victor and Columbia Records, notably of the Beethoven Triple Concerto played with Rudolf Serkin, and the violin concertos of Bach, Mozart, Mendelssohn, and Bruch played with Charles Munch and the Boston Symphony Orchestra.

Since the style of any musician, whether newly famous or long established, is constantly evaluated, Laredo's approach to any given musical work has been scrutinized throughout his career. In 1959 in reviewing the Carnegie Hall debut, Louis Biancolli wrote in the New York *World Telegram and Sun,* October 20, 1959) that although Laredo showed "sound training and facile technic, . . . what was lacking was poetic force and vitality." On the other hand, the reviewer of the same concert for *Musical America* (November 1, 1959) praised Laredo for not striving "for display at the expense of the deeper qualities of music." Allen Hughes, in appraising the 1960 RCA Victor recording of the Bach Partita in E and the Brahms Sonata in D minor, wrote in the New York *Times* (June 12, 1960) of the "winning simplicity of Laredo's Bach. "The music here," Hughes added, "is inherently merry, tuneful and insinuating for the most part, and the violinist does not try to make it anything else." Of Laredo's performance of Brahms, Hughes observed, "He plays it coolly, calmly, songfully, with a kind of detachment. . . ." Other critics have found other qualities in Laredo's playing. Alan Rich commented in the New York *Times* (November 26, 1962) on the "passion and drive" that occasionally brought about a "strident" tone in Laredo's playing, and in 1964 Laredo was praised for his "inspired sound and musicianship" by Paul Hume in the Washington *Post* (April 6, 1964).

Touring has taken up the greater part of Jaime Laredo's professional life. He has played in most major cities in the United States and Canada; and he has given concerts throughout Central and South America and the Caribbean. He has toured Europe six times, most recently in October 1966. During the summer of 1963 he toured Italy and France as a representative of the United States, with Jeunesses Musicales; in both countries he was received with enthusiasm and praised for his security of technique. The following May, in 1964, Pablo Casals invited Laredo to appear as guest soloist at the Casals Festival in Puerto Rico, where he was again well received. In 1965, under the auspices of the State Department, Laredo toured Europe and the Near East with Rudolf Serkin and Leslie Parnas and Music from Marlboro, Serkin's Vermont-based group. With Serkin and Parnas, Laredo played Beethoven's Concerto in C for Violin, Cello, and Piano, Opus 56, which the three artists had previously recorded for Columbia Records, with the Marlboro Festival Orchestra. Laredo has worked closely with Music from Marlboro, and he considers both the experimental group and Serkin an important aspect of his continuing musical development. He has spent eight weeks during each of the last summers in Vermont with the group.

Two cultures merge in Jaime Laredo, and throughout his career he has been an unofficial ambassador between Bolivia and the United States. Although he remains a Bolivian national, he has lived in the United States since he first arrived there at the age of seven. In 1962 Bolivia named him cultural attaché to the Bolivian Mission to the United Nations, thus making him that organization's youngest official. He has represented the United States on two of his tours, and he makes the concerns of both Americas his own. In 1964 the New York *Times* (March 5) announced that Laredo was one of several artists who had included antisegregation clauses in their management contracts. He was quoted as saying that "nobody can take refuge behind nationality or any special privileges he may feel are due him as an artist."

On June 1, 1960 Jaime Laredo married Ruth Meckler, a Detroit-born pianist whom he met while they were both students at the Curtis Institute. She often accompanies him in chamber music concerts. They practise together almost every day, delighting in such works as the Mozart sonatas, where violin and piano assume equal importance. Ruth Laredo has received wide acclaim in her own right: in 1965 Serkin selected her to play with him and Mieczyslaw Horszowski in a Columbia Records album of Bach's Concerto No. 1 in D minor for Three Pianos and String Orchestra. In the words of Alden Whitman, who interviewed the Laredos at Marlboro in August 1966 (New York *Times,* August 14, 1966), theirs is a marriage "patently dominated by music." "In our house," says Ruth Laredo, "the dishes sometimes are left dirty, but the scales are always clean."

Jaime Laredo, who is five feet seven inches tall and weighs about 170 pounds, has black hair, brown eyes, and a sincere, boyish face. Music critics have described him as "graceful and unassuming in his stage deportment, and of a quietly appealing personality" and, off-stage, as "sunny and laughing." His only genuine hobby is collecting phonograph records, and according to Ruth Laredo, "he knows the Schwann catalogue backwards and forwards." His favorite active sports include tennis and swimming; his favorite spectator sport is attending baseball games. Having long ago despaired of the ability of North Americans to master the pronunciation or spelling of his first name, he now prefers to be called "Jamie."

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LAWICK-GOODALL, (BARONESS) JANE *See* Van Lawick-Goodall, (Baroness) Jane

LEE, RICHARD C(HARLES)

Mar. 12, 1916- Mayor of New Haven
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When New Haven entered the roster of riot-torn cities in the summer of 1967, many seasoned urban observers were stunned, because they considered New Haven a model city. It had at its helm Richard C. Lee, an eight-term liberal Democratic mayor who was not only committed to a total physical, economic, and social renewal of the municipality but was progressing toward that goal at a rate unparalleled in any other community. Lee too was stunned when racial violence erupted, but not because he considered New Haven a model city. "For everything we've done," he said, as quoted in *Time* (September 1, 1967), "there are five things we haven't done, or five things we've failed at. If New Haven is a model city, then God help urban America."

New Haven was a moribund mill town spoiling the view from the Gothic towers of the Yale University campus when Lee became its mayor in 1953. Anticipating the federal government's increased role in curing the blight of America's cities, Lee had programs ready to receive federal funds as soon as Congress made the funds available, and he thus obtained for New Haven more renewal money per capita than that received by any other city. With $180,000,000 in public funds and $250,000,000 in private capital to work with, he transformed 30 percent of New Haven, rehabilitating 9,000 neglected dwelling units, building thirty-one new schools, rebuilding the downtown area, and reversing the flow of businesses and middle-class families to the suburbs. In human renewal, he set up programs later incorporated into the federal government's war on poverty, such as a job-training project, an "operation head start" in the schools, and an experiment in rent supplements for the poor. Lee is not surprised that he has not been able to solve in a decade problems that have been developing in urban America for a century. "We're trying hard," he has said. "This is not to say we're not going to try harder. . . . We've got to keep going, going, going."

Richard Charles Lee was born in the working-class Newhallville section of New Haven on March 12, 1916. His mother, Mary (Connolly) Lee, had emigrated from Ireland. His father, Frederick Lee, a factory worker of Scotch-English descent, died when Dick Lee was an adolescent. Lee took any after-school job he could get—errand boy, grocery clerk, or usher at Yale football games—and worked at each with the energy that has characterized his whole life. "He was an early worrier," Allan R. Talbot observed in his biography of Lee, *The Mayor's Game* (1967), "plotting every move of his escape [from poverty], sweating out the outcome, and approaching the work involved determined to do the job better than anyone else."

RICHARD C. LEE

In 1935, the year after he graduated from Hillhouse High School in New Haven, Lee became a reporter for the New Haven *Journal-Courier*. Covering City Hall for the newspaper, he came into close contact with such local Democratic leaders as John Golden, now the Democratic National Committeeman from Connecticut who was then director of public works in New Haven. After four years Lee decided that he would rather be in City Hall as a politician than as a reporter, and he made a start by winning a seat on the city's Board of Aldermen in 1939. After he was sworn into the part-time, unpaid municipal post, he quit the *Journal-Courier* and became associate secretary of the New Haven Chamber of Commerce.

Lee was inducted into the United States Army in 1942, but a peptic ulcer (which still bothers him) brought him a medical discharge in 1943. Returning to New Haven, he resumed his duties as alderman and, for his livelihood, took a job at Yale University putting out a wartime publication called the *Yale News Digest*. In 1944 he became director of the Yale News Bureau, a university public relations service. His superior at Yale was Carl A. Lohmann, the secretary of the university. "Lohmann was . . . a man of immense good taste and sophistication," Allan R. Talbot noted in his biography of Lee. "He became Lee's mentor, and Lee was so attentive a student that his friends noticed subtle changes in the young man's appearance and manner. . . . He became compulsively aware of carelessly phrased letters and talk; his dress was distinctively Ivy League. . . . Lohmann never shaped Lee's basic beliefs, such as his liberalism and his genuine concern for the feelings of others, especially the underdog. Rather he showed Lee how to give his beliefs tasteful expression."

In 1949 Lee, with John Golden's support, won the Democratic mayoralty primary in New Haven, but he lost the ensuing election to incumbent Republican William Celentano by 700 votes. Facing Celentano again in 1951, he lost by just two votes (out of 70,000 cast). Up to that time Lee offered the voters no substantial alternative to Celentano, outside of a magnetic personality. He knew that New Haven was rapidly declining as a result of pervasive economic and physical blight, but like Celentano, he offered only limited programs for dealing piecemeal with this or that symptom of the disease—until 1953, when he committed himself to the monumental task of totally reconstructing New Haven. The cause that he later named "the rebirth of New Haven" rallied a wide coalition—including Stevensonian Democrats, Yale intellectuals, and civic-minded political independents—to his side. In the mayoralty election of November 1953 he was swept into office by a margin of 3,582 votes over Celentano.

As the matrix for his rebuilding program, Lee chose a plan already drawn up for New Haven by Maurice Rotival, a French-born city planning consultant and former Yale faculty member. The Rotival plan was based on the premise that New Haven was a traffic distribution center and that any effort to stem urban blight would be futile if this fact were not taken into consideration. The plan envisioned the redesigning of the city around a new system of interstate highways then on the drawing boards of the Connecticut State Highway Department.

Lee's first two years in office were devoted chiefly to developing specific programs within the master plan and to reorganizing the city bureaucracy so that it would help rather than hinder their realization. To head his redevelopment program, Lee chose Edward J. Logue, a lawyer formerly on the staff of United States Ambassador Chester Bowles. (Logue, relatively unknown when Lee recruited him, later moved to Boston to direct municipal redevelopment there and is today recognized as one of the foremost renewal experts in the United States.) By the end of his first term, Lee had obtained from the federal government a combination grant and loan totaling $65,000,000 for redevelopment of forty-two acres that included the worst slums in New Haven. In November 1955 the Mayor ran for a second term and won by 20,000 votes, spearheading the greatest overall victory for the Democratic party in the history of New Haven. The complete slate of city officers and thirty-one of the thirty-five aldermen elected were Democrats.

Exact details of Lee's first renewal project, the Oak Street Project, became clear early in 1956. The project involved clearance of a ten-block slum near City Hall and Yale University, and its replacement with a modern residential and business district. Its important features included a street and parking-area plan designed to relieve the traffic clogging that had driven shoppers to suburban shopping centers; a 700-unit apartment building; a $10,000,000 office building; and a $10,000,000 highway connector. The project took three years to complete, at a cost of $38,500,000, with the city paying only $575,000.

In 1957 Lee announced plans for other projects, foremost among which was the $85,000,000 Church Street Project, aimed at transforming the main shopping area bordering the historic New Haven Green. The plan for the project called for 96 acres, extending from the city's heart to the waterfront, to be redeveloped with stores, an eighteen-story hotel, a 200-unit apartment house, a five-story bank building, a terrace restaurant, and indoor and outdoor parking facilities. The other projects announced were the reconstruction of the wholesale fruit and produce section, the revitalization of the 293-acre Dixwell neighborhood, the building of new schools, an intensive highway building program, and the development of public and commercial parks in filled wasteland and swamp areas.

By this time, Lee's success could be measured by the amount of attention New Haven was receiving in the mass media as a paradigm of successful urban renewal. In 1957 he was re-elected by a margin of more than 23,000 votes, breaking his 1955 record. He was considered a likely contender for the 1958 Connecticut Democratic nomination for the United States Senate, but he refused to consider running. He was elected a fourth time in 1959 by a margin of 13,984 votes. In May 1960 he announced a new $12,000,000 project for downtown New Haven that included a new department store building, a group of adjacent retail shops, and a 1,500-car municipal garage. The following July, when John F. Kennedy received the Democratic nomination for President, Lee became one of Kennedy's chief advisers on urban problems. He shocked many politicians when, in a public statement on July 28, 1960, he suggested to urban Negroes that they block traffic with street sit-ins to call the attention of homeward-bound suburbanites to ghetto housing problems. In the 1961 election against Henry H. Townsend, Lee's margin of victory dropped to 3,900 votes. On July 16, 1962 Lee succeeded Anthony J. Celebrezzi as president of the United States Conference of Mayors.

The more his urban renewal program progressed, the more Lee realized that physical rebuilding would be in vain if not accompanied by human renewal. During his fifth term, with $2,500,000 from the Ford Foundation, he began a pilot antipoverty program, called Community Progress, Inc., with Mitchell Sviridoff as its executive director. (Four years later Sviridoff was recruited briefly by the Lindsay administration in New York City and is now a vice-president of the Ford Foundation.) In October 1963 New Haven received $800,000 from Washington for combating juvenile delinquency, the first such federal grant given to any city. The following month the Board of Aldermen authorized the New Haven Redevelopment Agency to proceed with land acquisition for the Newhallville Renewal Project, the city's ninth renewal project.

Lee was elected to his sixth consecutive term as mayor in 1963 by a margin of 11,000 votes. In May 1964, against vigorous opposition, he established the New Haven Commission on Equal Opportunities, an anti-discrimination agency with subpoena and injunction power. On November 25, 1964 Lee's antipoverty agency, Community Progress, Inc., became the first such local agency in the United States to receive an Office of Economic Opportunity grant. The amount of the grant was $430,000.

In November 1965 Lee defeated Joseph Einhorn in the mayoralty race by 16,226 votes, the second largest plurality of his career. In January 1966 Robert C. Weaver, United States Secretary of Housing and Urban Development, who thought New Haven came "closest to our dream of a slumless city," appointed Lee to a committee to assist in the implementation of the new Model Cities and Metropolitan Development Program approved by the Eighty-ninth Congress. In May 1967 Lee announced that New Haven would become the first city in the United States with total computerization of its record-keeping. Under the project, called the Urban Management Information System, all files on New Haven's 151,000 citizens will be stored in a central computer, allowing complicated information to be digested, located, and correlated in minutes. Some critics see U.M.I.S. as another erosion of privacy on the road to 1984, but Lee points out how valuable the system will be in the quick retrieval of necessary information in disasters, fires, crimes, and other emergencies, and in the elimination of costly checks on welfare applicants.

Many Negroes and Puerto Ricans in New Haven did not feel that they were getting their fair share of the $800 per capita that Lee's renewal program was bringing into the city, or that their spokesmen were sufficiently consulted in the drawing up of urban renewal plans. On the night of August 19, 1967, their unrest and bitterness erupted into mob violence, and the rock-throwing, arson, and looting lasted for five days. The riot was mild in comparison with the Newark and Detroit insurrections, but it was nevertheless, as Lee has described it, "the most agonizing experience" of his life. After the dust had settled, his rancor was directed mainly at those who saw New Haven as a perfect city and the riot therefore as irrational. "I resent the term 'model city,'" he told Art Greenspan of the New York *Post* (August 26, 1967). "I have avoided it. I've hated it. We're not a model city if there is a single man who is unemployed, if there is a single slum home."

On August 25, 1967 Lee accepted the nomination to run for his eighth term. The Mayor gave his campaign as nonpartisan an air as possible, setting up an independent campaign office several blocks from the Democratic party headquarters in New Haven. The Reverend Gerald Gilmore, a New Haven Episcopalian minister and a staunch backer of Lee, charged in October 1967 that Arthur T. Barbieri, the Democratic chairman in the city and the chief ally of Senator Thomas Dodd in Connecticut, was in collusion with the Mayor's Republican opponent, Clarence M. Whitney. Reporting the story in the New York *Times* (October 15, 1967), William Borders wrote: "Some politicians even said that the minister's charges had originated in the Mayor's office. . . . The antipathy between Mr. Barbieri and Mr. Lee has grown from the Mayor's tendency to ignore the party chairman's organization and the regular rules of politics." Lee has said, as quoted in the New York *Post* article: "This is not a time for ordinary politics or ordinary politicians." Lee won the election in November but by a margin of less than 10,000 votes, one of the smallest pluralities of his career. Political observers attributed his reduced popularity at the polls in large part to his split with Barbieri.

Lee married Ellen Griffin, who had been his secretary at the Yale News Bureau, in 1948. They live with their three children—Sally, David, and Tara—in a two-story Tudor style home in the Westville section of New Haven. Lee, who received an honorary M.A. degree from Yale in 1961, maintains close ties with the university and often lunches at the famed Morey's. Because of his stomach ailments, he watches his diet carefully, usually having fried eggs and sardines for lunch. He drinks no alcoholic beverages except a daily bottle of imported German beer, which his doctor prescribes in an effort to put weight on Lee's nervous, wiry frame. Lee, who is five feet seven inches tall, weighs only 130 pounds.

A writer in the New York *Times* (August 22, 1967) described Lee as "an elfin man, dapper and expansively gregarious." Two of the Mayor's strongest assets are his personableness—even his political enemies can't dislike him as a person, it is said—and his sincere eloquence, or what one New Haven executive, quoted in the New York *Post* article, called "his ability to articulate in heart-felt terms." At City Hall, the Mayor sees as many as sixty visitors a day. "I have peaks of exultation and drive, drive, drive," he has said. "Then I have black moods and every evening I get down on my knees and pray." Lee is a Roman Catholic. When he has the leisure for them, his recreations are photography and going to the beach with his family. He is an avid reader, particularly of novels and biographies.

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LEE, ROBERT E(MMET)

Mar. 31, 1912- United States government official
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An outspoken advocate of free enterprise, Federal Communications Commissioner Robert E. Lee (no relation to the Confederate Civil War commander) believes that government regulation of communications should be kept to a minimum. Lee, a former FBI agent and investigator for the Appropriations Committee of the United States House of Representatives, was appointed to the United States Federal Communications Commission by President Dwight D. Eisenhower in October 1953. Although his confirmation by the United States Senate was preceded by considerable controversy, based partly on his close association with the controversial Senator Joseph R. McCarthy of Wisconsin, Lee managed to convince the Senators of his independence and integrity. Since taking office, he has consistently championed television by subscription, which he feels would give the viewer a greater choice of high quality entertainment, and he has been largely responsible for the advancement of ultra-high-frequency television in the United States. On August 11, 1967 Lee was confirmed by the Senate for a third seven-year term on the Federal Communications Commission.

The Federal Communications Commission (FCC) was created by the Communications Act of 1934

ROBERT E. LEE

"for the purpose of regulating interstate and foreign commerce in communication by wire and radio," and its powers were expanded by the Communications Satellite Act of 1962. The commission is an independent agency of the federal government, composed of seven members—not more than four of them of the same political party—appointed to seven-year terms by the President with the consent of the Senate. Since June 1966, the FCC has been under the chairmanship of Rosel H. Hyde.

Robert Emmet Lee, the son of Patrick J. Lee, a detective, and Delia (Ryan) Lee, was born on March 31, 1912 in Chicago, where his brother and three sisters still reside. One of his sisters is Sister Mary Cecilia B.V.M., the Mother Superior of Immaculata High School; the other two sisters, Margaret and Eleanor, are housewives, and the brother, Edward, is a certified public accountant. Robert E. Lee grew up in Chicago and obtained his secondary education at De Paul Academy there, graduating in 1931. He was enrolled for three years at De Paul University, as a business major. During his high school and college years he displayed a marked interest in dramatics. In 1935, after completing his formal education, Lee entered the business world as an accountant specializing in hotel costs. His first position was as an auditor at the Roosevelt Hotel in St. Louis. He then worked in a similar capacity in Chicago, where he also served in property management with the firm of Downs Mohl and Company.

In 1938, Lee, who had long been interested in government service, became a special agent with the Federal Bureau of Investigation, specializing in bank embezzlement cases. He was stationed successively in Richmond, New York City, Chicago, and Newark, New Jersey, before moving to Washington, D.C., where he served as chief clerk and, later, as an administrative assistant in charge of fiscal matters to FBI director J. Edgar Hoover. On loan from the FBI he joined the staff of the Appropriations Committee of the United States House of Representatives in 1947, as director of surveys and investigations. His duties included the conducting of loyalty investigations of government employees. Lee remained in this post until 1953, when he was appointed to the Federal Communications Commission. He had originally applied for the post of assistant controller general, but President Dwight D. Eisenhower, seeking a qualified Republican to fill the vacancy created by the resignation of the former FCC chairman, Oklahoma Democrat Paul A. Walker, decided to make Lee one of the seven commissioners of the FCC. Eisenhower gave him a recess appointment on October 5, 1953 and officially nominated him for a regular term on January 11, 1954.

Lee's nomination to the FCC was greeted with considerable misgivings by many on Capitol Hill, not only because of his lack of technical experience in radio and television, but, more importantly, because of his political background. In the discussions of the Senate Interstate and Foreign Commerce Committee, in which Senate confirmation of Lee's appointment was considered, Democratic Senators led by Senator A. S. Mike Monroney of Oklahoma, noted Lee's close friendship with the controversial Wisconsin Republican, Senator Joseph R. McCarthy, who took a special interest in FCC affairs. It was alleged that on one occasion, Lee gave McCarthy a coded report dealing with State Department loyalty cases, a charge that Lee denied. In the 1950 Senate election campaign in Maryland, Lee was reported to have contributed to the defeat of Democratic Senator Millard Tydings, one of McCarthy's chief adversaries, by handling campaign contributions for his Republican opponent, John Marshall Butler.

It was also noted that in 1953 Lee appeared three times as a guest moderator on *Facts Forum*, a radio and television program sponsored by the Texas oil millionaire H. L. Hunt that was generally known to represent an extreme right-wing viewpoint. Lee's characterization of *Facts Forum* as an unbiased and "very fair" program led some of the Senators to question his ability to judge media. To ease fears among the Senators that he might use his new position of authority to promote extreme right-wing interests, or that his work on the FCC might in some way be influenced by his friendship with Senator McCarthy, he assured the Senate committee that although McCarthy was indeed his friend, and "a great guy," he was not in any way "beholden" to the Senator and that he would go so far "as to resent any request for special treatment." With reference to his qualifications for the post, Lee told the Senators: "It's a very complicated field and I'm no authority on it. I plan to do the best I can to learn fast, and keep my mouth shut in the meantime."

Senator John W. Bricker of Ohio defended Lee, calling him "able, honest, and sincere," and Senator Everett M. Dirksen of Illinois dismissed objections based on his involvement with *Facts Forum* as "guilt by association." Lee's nomination was approved on January 19, 1954 by the Senate Interstate and Foreign Commerce Committee. The Senate, by a roll-call vote of 58 to 25, confirmed the appointment on January 25, 1954.

In an interview a few days after his confirmation by the Senate, Lee expressed confidence that the FCC would eventually ease its control over the broadcasting industry. "I believe I am one of the strongest free-enterprise men on the commission," he asserted. "I don't believe in government regulation." He added, however: "When anyone steps out of line and takes advantage of that freedom, I believe in strong measures to curb him." With reference to his newness to the media Lee said that he was still "wide-eyed" about the broadcasting business, and that he felt as his mother had years before, when, after listening for the first time to her crystal set, she took off the earphones and said: "I don't believe it."

In his first public address as an FCC member, in February 1954, Lee spoke to the New England Chapter of American Women in Radio and Television at Hartford, Connecticut on "The Future of Radio and Television." He emphasized the importance of the right of free speech and, while conceding that some legal safeguards are needed to protect the public against profanity or subversive comment, he declared: "Self-regulation in the form of ethical standards is far superior to government standards." As a participant in the University of Minnesota Radio and Television Council Forum in May 1954, Lee reiterated his view favoring a minimum of government interference. Among other matters, he discussed a bill before Congress that would have prohibited the ownership of stations by newspapers in cities with populations of 100,000 or more. Opposing the bill, he asserted that public service might in certain cases be enhanced by common operation of radio and newspaper facilities, and that "each case should be considered on its merit and contribution to the public interest."

Addressing a group of commercial broadcasters in June 1954, Lee noted the slow progress that educational television had been making, and called attention to the fact that a number of television channels were being held in reserve for educational stations that were not currently functioning, thus depriving communities of expanded commercial television services. While emphasizing that he would give his support to educational stations that were ready and able to serve the public, he questioned the wisdom of indefinitely holding in reserve channels for educational stations that had no prospects of becoming operative in the foreseeable future.

Lee has recalled that when he was a boy his father advised him to keep out of unnecessary controversy. "Never argue about religion or baseball teams," his father told him. "There is no point in arguing when there is no hope of changing opinion." This advice notwithstanding, Lee became embroiled in the controversy over subscription television in the mid-1950's and emerged as one of the most outspoken advocates of this medium. In a statement issued in late 1954 he conceded that pay television might create problems for the motion picture industry, but he noted that "you don't stop the development of atomic energy for fear it will hurt the coal business." He added that pay television would, of course, have to be of a high quality, since it would be in competition with free television programs. In an article in *Look* (March 20, 1956) he outlined such possibilities of pay television as the televising of surgical procedures for physicians and medical students and of major sporting events, first-run films, Broadway plays, grand opera, and correspondence courses for the general public. Suggesting that pay television be adopted on a trial basis, he said that "such a trial would be in the tradition of our free system, in which customers are free to choose in the open market."

Testifying in March 1958 at a hearing of the House subcommitee on legislative oversight that was investigating allegations that commercial broadcasters had provided favors for FCC employees, Lee gave an accounting of his expenses on official trips, indicating that he occasionally lost money in his travels on behalf of the FCC and declaring that he resented the implication that he "could be bought." His accounting satisfied the subcommittee members as "a reasonable explanation." In November 1959, during Congressional investigations of the "payola" scandal, which involved alleged payoffs by recording companies to radio stations and disc jockeys for playing certain records, Lee, addressing a meeting of broadcasters, warned that such practices were in violation of the Communications Act and could lead to loss of licenses for the guilty stations. On June 23, 1960, Lee was confirmed for a second seven-year term as a member of the FCC by a Senate vote of 64 to 19.

Lee had for some time been an advocate of the development of ultra-high-frequency (UHF) television, which would greatly expand the amount of programming available to the public by opening the seventy channels (numbered 14 to 83) on the higher end of the television broadcast band, in addition to the standard very-high-frequency (VHF) channels (numbered 2 to 13). Although UHF television had been authorized for several years, UHF stations had been having financial difficulties because of the reluctance of sponsors to finance programs on these stations. The public had been slow to accept UHF, because of uncertainties as to the efficiency of UHF stations, especially in large cities, and because of the expense of converting standard television sets for UHF reception. In March 1957 Lee proposed that subscription television be tested on UHF channels on a limited basis. It was largely on the initiative of Lee that the FCC obtained an appropriation of $2,000,000 to establish WUHF, an ultra-high-frequency station on channel 31 in New York City for the purpose of testing the feasibility of UHF television in large cities. Located in the Empire State Building, WUHF went into operation in October 1961. The station has since become part of New York City's Municipal Broadcasting System and is now known as WNYC-TV. Successful UHF stations have also been established in other parts of the United States. Lee serves as chairman of the Committee on All-Channel Broadcasting (CAB), a broadcasting industry association, under the quasi-sponsorship of the FCC, established to promote the development of UHF stations.

In the spring of 1962 the FCC held an inquiry in Chicago under the chairmanship of Lee to determine the extent of the autonomy of local television stations and to find out whether locally produced television programs were serving the "real needs and interests of the community." About 100 witnesses, representing religious and nationality groups, civic associations, labor unions, and professional organizations testified at the hearings. In his 134-page report on the hearings, issued in June 1962, Lee concluded that local station executives, "in varying degree, do make a genuine . . . effort to determine the needs and interests of the local residents," but that their authority to do so is often limited by the requirement that they seek guidance, or even clearance, from the New York headquarters of the networks.

Largely as a result of Lee's efforts on behalf of UHF television, Congress in early 1964 adopted a law, requested by the FCC, requiring all new television sets to be equipped to receive UHF stations. To offset the resulting additional cost to the purchaser, the FCC in May 1964 unanimously agreed to request the removal of the 10 percent federal excise tax on new television sets, and Lee personally consulted with treasury officials on this issue. When in March 1965 the FCC adopted a rule to decrease network influence on television programming by limiting the amount of prime viewing time that could be controlled by the three major networks, Lee cast one of two dissenting votes, because he felt that the ruling would grant advertisers too much control over programming. Lee was again in dissent in May 1965, when he and one other commissioner voted against an FCC decision to grant the Communications Satellite Corporation the sole right to build and operate ground stations to transmit and receive signals to and from space satellites for a two-year period. He felt that this decision discriminated against certain private carriers that "have a vital role in originating and terminating all international traffic" to and from the United States.

Speaking at a meeting of the National Association of Broadcasters in Chicago in November 1965, Lee again advocated the adoption of pay television for a trial period and its part-time use of UHF stations. In an address in Hollywood the following month he criticized radio stations for lapses into obscenity and pointed out that the FCC had been levying fines of as much as $5,000 a week for such offenses. With reference to the large number of radio stations (over 4,000) on the air, Lee proposed that more of these stations should merge their managements. Addressing a radio broadcasters' meeting in March 1966, Lee, who had long been an advocate of FM radio, predicted that FM, because of its increasing popularity, would begin to outstrip AM radio in about ten years.

On July 30, 1936 Robert E. Lee married Wilma Rector, a registered nurse. They have three children, Patricia Ann, Robert Edward, and Michael Brian. An easy-going man with a wry sense of humor, Lee is five feet ten inches tall, weighs 175 pounds, and has brown eyes and dark hair. He has written a number of articles on communications that have been published in trade journals and in the *Congressional Record*. His favorite recreation is golf, which he shoots in the seventies. He is a member of the Capitol Hill Club and the Congressional Country Club in Washington, D.C. and the Radio Pioneers in New York City.

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LEONTIEF, WASSILY (W.) (lē-ōn'tĕf väs-sē'lē)

Aug. 5, 1906- Economist; university professor
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The creator of the input-output system that is revolutionizing economic research and national planning is the Russian-born Harvard professor Wassily W. Leontief. Unlike its predecessors, Leontief's system goes beyond static or gross national bookkeeping—concerned with such statistics as total government spending and the gross national product--and analyzes in detail the dynamic interrelationships between key industries and other sectors within an economy. Leontief has been a teacher at Harvard since 1931, Henry Lee Professor of Economics there since 1946, and director of the Harvard Economic Research Project on the Structure of the American Economy since 1948.

The basis of Leontief's complex system is a gridlike table, similar to the mileage chart on a road map, showing what individual industries buy from and sell to each other. With the inclusion of such sectors as government, consumers, and foreign countries, it gives an overall picture of the circulation of goods and services in a national economy. Down the left side of the table, each heading a horizontal row of the grid, are listed the key industries and sectors. The same names are repeated across the top of the table, where each heads a vertical column. The figures in the squares of the grid simultaneously represent either input (purchase) or output (sales), depending upon whether they are read vertically or horizontally. To the industry at the top of the column, a figure is input; to the industry at the left of the row, it is output. Using equations and inverse coefficients, and aided by computers, Leontief and his associates can calculate with some precision how future changes in, for example, technology, taxes, or the production of steel will affect the economy as a whole or any of its parts. This system of input-output analysis has been adapted by the governments of more than thirty countries to help them to anticipate and prepare for economic challenges or to check on ordinary governmental statistics.

Wassily Leontief was born on August 5, 1906 in St. Petersburg (now Leningrad), Russia, the only child of Wassily W. Leontief, a professor, and the former Eugenia Bekker. Closely supervised in his studies by his father, Leontief early displayed a keen interest in science and research. In 1921 he graduated from the local *Gymnasium* and entered the University of Leningrad, where he received the "Learned Economist" degree four years later.

Leontief went to Germany in 1925, to matriculate at the University of Berlin, where he received his Ph.D. degree in 1928. His doctoral dissertation contained some of the seeds of his future input-output theory. While writing it he worked as a research associate in the Institut fur Weltwirtschaft (Institute of World Economics), and he returned to the institute after a year (1928-29) in Nanking as an economic adviser to the Chinese government.

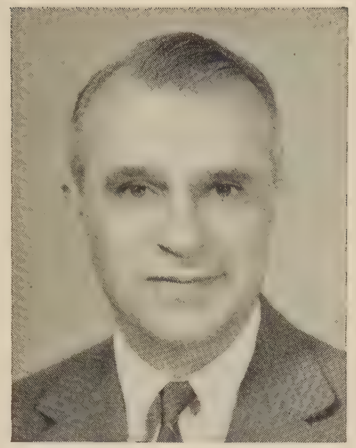
In 1931 Leontief immigrated to the United States, where he first worked as a research associate with the National Bureau of Economic Research in New York City. Before the end of 1931 he joined the department of economics at Harvard University, where he has remained ever since, rising from instructor to assistant professor (1933), to associate professor (1939), and finally to Henry Lee Professor of Economics (1946).

When Leontief went to Harvard in 1931, he did so on the condition that the university would assist him in developing the scientific system of national economic analysis he had conceived. The Harvard Committee on Research in the Social Sciences provided him with a research assistant and an initial grant of $2,000, and Leontief began work on his first input-output table, covering forty-two American industries. Taking months to compile and digest figures that computers would later be able to handle in days, he spent a decade on the project.

In 1941, when the United States government was anticipating wartime mobilization of the economy, it enlisted Leontief's help. Working as a consultant to the Department of Labor, he supervised the construction of an input-output table covering ninety-five industries and sectors, based on the business census figures of 1939. He continued as a part-time general consultant to the Department of Labor until 1947, and from 1943 to 1945 he was also a part-time consultant to the Russian economics subdivision of the Office of Strategic Services.

Leontief set up the Harvard Economic Research Project on the Structure of the American Economy in 1948, with an initial four-year grant of $100,000 from the Rockefeller Foundation. Beginning in 1949, the United States Air Force supplied additional funds, in return for research relating to the Air Force's needs, but the Air Force contract was cancelled during the Eisenhower administration because, according to Earl Ubell in the New York *Herald Tribune*, (May 9, 1965), "some officials felt that the technique smacked too much of a planned economy." Ford Foundation and Rockefeller Foundation grants totaling more than $700,000 kept the project going and expanding through the 1950's, however. Harvard donated the housing and facilities for Leontief and his staff of twenty (five full-time, fifteen part-time), and the use of its IBM 650 digital computer. By feeding masses of data into the computer, the team was able to construct much more complicated and sophisticated economic tables and projections than had been possible previously. In 1956 Leontief also took on a position as a senior partner in the New York investment firm of de Vegh & Co., where he set up a consulting division specializing in input-output studies for business.

Leontief played a leading role at an international conference of economists held in Kiel, West Germany in March 1961 to consider the economic implications of disarmament. Helmut Koziolek of the East German Academy of Sciences presented data on the possible impact of reduced military expenditure upon the levels of employment and production in East Germany, and Leontief presented similar data for the United States. The conference ended in agreement that expenditure on armaments is neither a necessary nor an effective instrument for securing full employment, that the economic difficulties involved in disarmament would be only transitional, and that a substantial reduction of military expenditures could help to accelerate the rate of economic growth in both Communist and non-Communist countries.


WASSILY LEONTIEF

With Marvin Hoffenberg of Johns Hopkins University, Leontief applied the input-output technique to the problem of predicting the degree of economic dislocation that would be caused by disarmament, and they presented their findings in the *Scientific American* for April 1962. One of the key points made in their article was that the impact of disarmament on employment would depend largely on whether or not the money saved on arms was reallocated in sufficient degree to the industries hurt by the cut in arms spending.

Leontief was one of the ten members of a United Nations committee that in March 1962 issued a report on the probable social and economic consequences of disarmament. He stood with the majority of the committee in rejecting the idea that world disarmament would cause a severe depression.

In the fall of 1964 the United States Department of Commerce published an input-output table with 1958 figures covering eighty-one industries and sectors of the American economy. In the May 1965 issue of *Scientific American* Leontief and his associates projected from the $450,000,000,000 economy of 1958 to the $600,000,000,000 gross national product of 1963. One of the criticisms of Leontief's input-output system had been that it would always be out-of-date, because of the years required to compile the data. By his projecting, however, he brought it sufficiently up-to-date for use, with additional research, as an industrial marketing tool. In October 1966 the table was updated to correspond with the expected gross national product of 1966. Leontief and his associates are reportedly preparing a table with 500 to 600 categories based on the 1963 Census of Manufactures, to be published in 1968.

Leontief is the author of *The Structure of the American Economy 1919-1929; an Empirical Ap-*

plication of Equilibrium Analysis, published by Harvard University Press in 1941; a revision of the same, updated to 1939, published by Oxford University Press in 1951; and *Input-Output Economics,* published by Oxford in 1966. With others, he wrote *Studies in the Structure of the American Economy* (Oxford, 1953). His *Theories and Theorizing* was scheduled for publication by Oxford University Press in late 1966. He has contributed to the *Bulletin of the Atomic Scientists* and other journals.

From 1961 to 1965 Leontief was a part-time general consultant to the United States Department of Labor, and in 1966 he became a part-time consultant to the Department of Commerce. He held Guggenheim fellowships in 1940 and 1950. Leontief has been chairman of the Society of Fellows at Harvard since 1964, and he is a member of the Econometric Society, the American Philosophical Society, the American Academy of Arts and Sciences, the International Statistical Institute, the American Economic Association, the American Statistical Association, and the Royal Economic Society. His honors include the Order of the Cherubim of the University of Pisa (1953) and an honorary doctorate from the faculty of social, political and economic science of the University of Brussels (1962).

An associate of Leontief's at Harvard has classified his sense of humor as "crazy," and a writer for *Business Week* (March 31, 1956) has described his manner of running the Harvard Economic Research Project as "on the boisterous side. . . . He holds the reins loosely—calls staff meetings only when there is something to hold a staff meeting about, insists that staff members fly on their own wings, but is always there to argue the tough problems out with a researcher who wants some help."

Wassily Leontief and Estelle Helena Marks were married on December 25, 1932. They have a daughter, Svetlana Eugenia (Mrs. Paul Alpers), who teaches at the University of California at Berkeley. In addition to their Cambridge home, the Leontief's have a summer house at Lake Willoughby, Vermont. Trim and younger-looking than his years, Leontief is five feet seven inches tall and weighs 148 pounds. He has brown eyes and salt-and-pepper-colored hair. His favorite recreation is fly-fishing for trout, and he is interested in art. Although he calls himself a Democrat, he adds the qualification "independent." He was raised in the Greek Orthodox faith but does not practise it. His club is the Harvard of New York.

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LIN PIAO (lin pē-ou')

1908(?)- Defense Minister of the People's Republic of China
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Lin Piao, the army marshal who is the Defense Minister of the People's Republic of China, has been one of the men closest to Mao Tse-tung, the chairman of the Chinese Communist party, ever since the two were guerrillas together in the civil war against Chiang Kai-chek, beginning in the late 1920's. Lin did not emerge as an heir apparent to Mao, however, until 1966, when Mao, sure of the loyalty of the Chinese masses but not of the party bureaucracy, inaugurated the "Great Proletarian Cultural Revolution," which was in part a purge aimed at reasserting Mao's party authority. The most notable contribution to the revolution was the Red Guard movement, apparently organized by, and certainly initially encouraged by, Lin. Beginning in August 1966, the teen-aged Red Guards roamed China in hordes, holding pro-Mao rallies, terrorizing "revisionist" workers and party officials, and denouncing "rightist" bureaucrats in wall posters. In early 1967 the Red Guard vigilantism began to subside, apparently under pressure from Chou En-lai, who is the Premier of the Chinese People's Republic.

Lin Piao, whose name was originally Lin Yu-yung, was born in Ungkung in Hupeh province, central China in or about 1908. (Some sources give the year as 1907.) He was the second son in a family of four boys and two girls. His father, the owner of a small felt handicraft factory, went bankrupt because of exorbitant taxes imposed by a provincial warlord and the family lived in poverty until the elder Lin obtained work as a purser on a Yangtze River ship. Lin's formal schooling did not begin until he was nine, but he finished elementary school in five years and junior middle school in two.

Motivated partly by the memory of how his father had been bankrupted, Lin became interested in revolutionary activity when he was a student. In Shanghai, after his graduation from junior middle school, he joined the Young Socialist League, which was soon absorbed by the newly created Chinese Communist party. He also joined the Kuomintang (the Nationalist party), which was at that time a revolutionary party seeking the establishment of republicanism throughout China.

Sun Yat-sen, the founder of the Kuomintang formed an entente with the Communists and sent Chiang Kai-shek to the Soviet Union to study Soviet political institutions and military methods. On his return to China, Chiang founded the Whampoa Academy in Canton, a military school subsidized by the Soviet Union. When he was seventeen and eighteen, Lin Piao was a cadet at the Whampoa Academy, where he studied military strategy under Chiang Kai-shek and political science under Chou En-lai, now the Premier of the People's Republic of China. It was at the academy that Lin changed his name from Yu-yung (which means "Fostering Demeanor") to Piao (which means "Tiger Cat").

After Sun Yat-sen's death in 1925, Chiang Kai-shek, the Generalissimo of the Kuomintang Army, broke with the Communists—but not immediately. First he used their support in his victorious march against feudal warlords in southern China, from Canton to Hankow, in 1926 and 1927. A company commander when the march began, Lin was a regimental commander with the rank of colonel when it ended. Later in 1927, with southern China unified under the Nationalist flag, Chiang Kai-shek began a purge of the Communists in the Kuomintang army, and Lin, among others, defected with his regiment.

On August 1, 1927, Lin Piao, Chu Teh, Ho Lung, and Yeh Chienying led their troops in the Nanchang uprising, which is celebrated today as the epiphany of the Chinese People's Liberation Army. When the uprising was crushed by Nationalist troops, Lin and the other commanders retreated with the remnants of their forces to caves in the mountains of Chingkanshan, where Mao Tse-tung had established a guerrilla headquarters. There, in December 1927, the Fourth Workers and Peasants Red Army was formed and the Red flag was officially adopted. When Edgar Snow interviewed Mao and Lin nine years later, Mao gave credit to Lin for adding to the disciplines imposed on the Red soldiers two rules that were to prove of incalculable importance in winning the support of the Chinese peasants. Those rules were quoted by Snow in an article on Lin in the *New Republic* for December 3, 1966: "Pay for all articles purchased from the peasants," and "Establish latrines well beyond people's houses." From the beginning of his military career, Lin was known for a humaneness rare among guerrilla leaders. Besides insisting on respect for the rights of civilians, he tried to keep casualties as low as possible, and toward his own men he was consistently kind and courteous.

In the late 1920's and the 1930's, as Mao established his party leadership, Lin earned a reputation as one of the Red army's ablest strategists and tacticians, and his articles on guerrilla warfare became standard texts even for Chiang Kai-shek's armies. Lin was commander of the Red Fourth Field Army from 1929 until January 1932, when he took field command of the First Red Army Corps. Two months later he was put in command of the Eastern Front Army, which was composed of the First and Fifth Army Corps. Lin often outwitted Chiang Kai-shek's forces with a strategy he invented called the "short attack." His description of the "short attack" was paraphrased by Edgar Snow in the *New Republic* article: "Encouragement of overconfidence and over-extension of an adversary, deceptive retreat, dispersal, letting the enemy 'pass through' without serious resistance; then, backtracking, swift massing of attacking elements in surprise concentrations heavily outnumbering the enemy at a chosen weak point; limited destruction, followed by sharp disengagement and dispersal before reinforcements can arrive. Repeatedly used, the operation can literally dismember an enemy handicapped by unfamiliarity with the topography, isolation from the people, and excessive rigidity of command."

The Communist army was as yet, however, no match for Chiang Kai-shek's overwhelmingly larger forces. In 1934 the 90,000 Communist forces in South China were forced to retreat, and Lin's First Army Corps served as the breakthrough force for the "Long March." In a year-long trek covering about 6,500 miles and seven mountain ranges, the marchers finally reached safety in Shensi province in northeast central China, where Mao set up headquarters in the caves of Yenan. Though the Long March was a crushing military defeat—only one-third of the original marchers survived it—it became a great spiritual triumph for the Communists, knitting them together more tightly than ever.

LIN PIAO

Mao, whose admiration for the young colonel grew during the Long March, appointed Lin president of the Red Army Military Academy at Yenan in 1936. At the academy, about 800 cadets, most of them officers, received advanced military and political training. A series of military articles written by Lin at that time, with the general title "Struggle and War Revolution," attracted attention not only in China but also in the Soviet Union and Japan.

In 1937 the Nationalists and the Communists joined in a united front against the Japanese, who were invading China by way of Manchuria. Lin left the academy at Yenan to take command of the 115th Division of the Eighth Route Army, and on September 25, 1937 his troops ambushed and wiped out a Japanese brigade at Pinghsing Pass. By this victory, among others, Lin demonstrated that Chinese troops with relatively primitive equipment could, with proper leadership, defeat a modern army.

Mao Tse-tung's point of view, then as now, was agrarian rather than industry-oriented, and he was more at home and more effective with peasants than with urban workers and intellectuals. (Lin's military strategy, which was to win the countryside and thus surround the cities, fitted in with Mao's rural ideological stance.) Thus, during the war against Japan, the task of penetrating territory occupied by the Japanese and recruiting students and intelligentsia into the Communist underground fell to Liu Shaochi, who is today the Chairman, or chief of state, of the Chinese People's Republic. (Some observers trace the power struggle in China today in part to the fact that Liu's cadres became the administrative apparatus when the Communists finally took over China. While Mao commands the loyalty of the masses of peasants, workers, and rank-and-file party members, Liu controls the key people in the party bureaucracy.)

Seriously wounded in the engagement at Pinghsing Pass, Lin went to the Soviet Union for treatment. He remained in Russia for four years, convalescing and studying military science, and, according to some sources, he took part in the defense of Stalingrad. Returning to China in 1941, he first went to Chungking, the wartime capital, where he wrote training manuals, and later he returned to his old post as head of the military academy at Yenan.

Lin Piao was elected a member of the Chinese Communist party's Central Committee in April 1945, and, with the defeat of Japan later in that year, he took part in the abortive negotiations between the Nationalists and the Communists. When the talks failed and hostilities broke out once more between the two groups, Lin went to Manchuria. He organized a Communist army there and moved with it southward, driving before him the Nationalists, who outnumbered his men two to one. In 1948 he took Peking, and within a few months he and his fellow generals, Liu Po-cheng, Chen Yi, and Peng Tenhuai, had swept victoriously over all of the Chinese mainland. Pushed to the sea, Chiang Kai-shek's armies fled to the island of Formosa, and the People's Republic of China was proclaimed on September 21, 1949.

When the Korean War broke out in June 1950, Lin mobilized a 200,000-man Chinese force in Manchuria, across the border from North Korea. As the United States 7th Division, piercing North Korea, reached the Manchurian border in November 1950, Lin's army crossed the Yalu River and drove the Americans back below the 38th parallel. During the two years following that military operation, Lin, reportedly ill with tuberculosis, was inactive. He spent at least part of the two-year period convalescing in the Soviet Union.

Lin returned to public life in January 1953, when he was named chairman of the Central South China Administrative Committee. He had been (since 1949) a member of the Central People's Government Council and the People's Revolutionary Military Council, and he continued in those positions until 1954. In September 1954 he was appointed vice-premier of the State Council and vice-chairman of the National Defense Council. The following year he was given the military rank of marshal and elected to the Chinese Communist party's Politburo. He was re-elected to the Politburo and named to the party's Central Committee in 1956, and in May 1958 Mao rewarded his faithful follower by making Lin vice-chairman of the Chinese Communist party and a member of the Politburo's standing committee.

Named Minister of National Defense in 1959, Lin was confronted with the task of reorganizing the army, which had been demoralized by Mao's "Great Leap Forward," in which soldiers were used as laborers, and, to a lesser degree, by Mao's ideological dispute with the Soviet Union, which had choked off the country's chief source of advanced modern weapons. He prescribed as much time for ideology as for military training, and abolished the privileges of rank, having officers and enlisted men work side by side and address each other as "comrade." He also instilled a confidence in hand-to-hand combat as the crucial basis of all warfare, regardless of new weapons systems.

Lin first came to the attention of most Westerners when, in an article published in 1965, he delivered a major Chinese Communist policy statement on revolutions in underdeveloped countries. In the 20,000-word article, he applied to the international scene the idea of encircling cities by winning revolutions in rural areas. Lin called Asia, Africa, and Latin America the "rural areas of the world" and the rich countries of the West the "cities of the world."

Many industry-oriented, urban-based party leaders were discontented over Mao's unsuccessful peasant-centered "Great Leap Forward," over his hard anti-Moscow line, and over his rejection of accommodation and rational progression in working toward a tightly centralized socialist state. Anticipating an overt challenge from the party bureaucracy, Mao began the "Great Proletarian Cultural Revolution." The first manifestation of the revolution was at the beginning of 1966, when some middle-level party officials in Peking were denounced for "economism" (using materialistic incentives to spur production) in the Army press, at the instigation of, or with the approval of, Lin Piao. The denunciations spread to other newspapers and proliferated.

In the summer of 1966, according to some reports, Lin was preparing to take over the national party network for Mao, but it became clear that provincial officials would—and, with the support of workers, could—resist that move. It was at this point that the Red Guards, a previously underground national student movement, was called into public action. The first Red Guard "Mao rally" was held on August 18, 1966, in the Peking Stadium, with Lin standing beside Mao on the platform. Lin urged the students to go forth on the highways and byways of China, meeting other students, exchanging ideas, and learning revolution by practising it.

With alacrity, the students did as they were bid and, abandoning their classrooms, traveled about the country, converging on the big cities for rallies, disrupting farm and factory production, demonstrating against "revisionists" and "rightists," denouncing them in wall posters, and ridiculing discredited officials by marching them through the streets in dunce caps. The reign of terror gained momentum as time went on, until, by the end of 1966, it appeared to be out of control. In addition, the disturbances had crystallized Maoist and anti-Maoist factionalism in the army, so that Lin had to turn his full attention to controlling the military establishment. The Red Guard activity finally began to subside in February 1967, when Premier Chou En-lai, who had been quietly attending to the ship of state during the months of madness, stepped in and exerted his formidable influence on the Red Guards. Although some observers speculated that Chou En-lai, who is third in the Red Chinese hierarchy, might be about to displace Lin, who is ranked second, at the end of 1967 Lin's position remained secure.

Lin Piao married Liu Hsi-hing in 1937. They have a daughter and a son. Small and frail, and still suffering from latent tuberculosis, Lin has a gaunt face, with pale skin stretched tightly over high cheekbones. His nose is large, by Chinese standards. Edgar Snow in the *New Republic* article described Lin thus: "Self-effacing, spartan, modest, rarely even photographed, given to prolonged absences from public view, and seemingly devoid of a life apart from the dedication to his duty, Lin had never seemed ambitious to succeed Mao Tse-tung."

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LINOWITZ, SOL M(YRON)

Dec. 7, 1913- United States government official; lawyer; former corporation executive
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As the United States representative to both the Organization of American States and the Inter-American Committee of the Alliance for Progress, Sol M. Linowitz handles policy-making responsibilities in relations with Latin America that were formerly divided between two men. In the fall of 1966, when he was appointed to this dual post, his first full-time government assignment in recent years, Linowitz relinquished his senior partnership in the Rochester, New York law firm of Harris, Beach, Wilcox, Dale & Linowitz and his positions as general counsel and chairman of the executive committee of Xerox Corporation and chairman of the board of Xerox International, Inc. Linowitz believes firmly in the obligation of citizens to take a constructive part in civic affairs. While building his own brilliant careers in law and industry, he also qualified himself for his present government appointment, in which he has the rank of ambassador, by becoming one of the leading private advisers on foreign aid and other international matters to both the Kennedy and Johnson administrations.

Sol Myron Linowitz was born in Trenton, New Jersey on December 7, 1913, the oldest of the four sons of Joseph and Rose (Oglenskye) Linowitz. His brothers, who shortened their family name, are R. Robert Linowes, an attorney in Montgomery County, Maryland; Harold M. Linowes, a member of the accounting firm of Leopold and Linowes in Washington, D.C.; and David F. Linowes, a New York City accountant. As a schoolboy in Trenton, Sol Linowitz took violin lessons and by the age of eleven was playing solo violin. His musical accomplishments served him well when his father, a fruit importer, lost his money in the Depression and Sol Linowitz had to work his way through college. At Hamilton College in Clinton, New York and later at Cornell Law School he played violin with the Utica symphony orchestra and summer dance bands.

Another of Linowitz' interests in college was acting, in which he was encouraged by Alexander Woollcott, an adviser on dramatics at Hamilton, his alma mater. Linowitz was elected to Phi Beta Kappa in his junior year and was also a member of Delta Sigma Rho and Phi Delta Epsilon. Especially proficient in languages, he majored in German and delivered the salutatorian's address in Latin when he graduated with the B.A. degree *summa cum laude* in 1935. He had considered the possibility of teaching German or of training to become a rabbi, but he decided instead to enroll in Cornell Law School. There he distinguished himself as editor in chief of the *Cornell Law Quarterly*, became a member of the Order of the Coif, and ranked first in his class scholastically.

SOL M. LINOWITZ

Obtaining his LL.D. degree and admission to the New York state bar in 1938, Linowitz joined a well-established law firm, Sutherland and Sutherland, in Rochester, New York. When the United States entered World War II, he tried to enlist in the armed services but was rejected because of trouble with a knee. In 1942 he went to Washington, D.C. as assistant general counsel of the Office of Price Administration, in charge of rent control court review. Two years later his efforts to secure a military assignment brought him a commission in the Navy and a position on the legal staff of Secretary of the Navy James V. Forrestal. He rose in rank from ensign to lieutenant, senior grade, before his discharge in 1946.

When Linowitz returned to Rochester to rebuild his law practice, he accepted a partnership in the firm of Sutherland, Linowitz & Williams. The war had apparently greatly stimulated his thinking about world affairs, and in 1946 he became president of the Rochester Institute of International Affairs and of the Rochester Association for the United Nations and, in 1951, chairman of the policy committee of United Nations Associations. To help offset the dominating right-wing influence of Frank E. Gannett in local newspapers and broadcasting, after the war Linowitz directed a group of young veterans in setting up a new radio station. He himself was heard on radio as a moderator of a panel show called *Court of Public Opinion*, which later, beginning in 1951, became a popular weekly program on local television, WHAM-TV, and won a Freedoms Foundation Award. During 1946-47 he appeared occasionally as guest moderator of the network radio program *America's Town Meeting of the Air.*

One day in 1947 Linowitz met a far-seeing young executive, Joseph C. Wilson, at the Rochester City Club. Wilson had just become president of the Haloid Company, a family business that produced photographic supplies in far less than major competition with Rochester's world-famous Eastman Kodak. He engaged Linowitz for a small legal job—a "one-shot"—involving an intriguing process, still in the experimental stage, called electrophotography, invented by the engineer and patent lawyer Chester Carlson. Linowitz drew up the option to obtain it for the Haloid Company from an industrial research organization in Ohio.

The one-shot for Linowitz grew into a supervisory management of twenty-six patent lawyers and all the legal work that snowballed over the next dozen or more years from the success of Wilson's gamble. Carlson's electrostatic copying process, which requires no wet chemicals, became known as "xerography," a word derived from the Greek terms for "dry writing." The Xerox Corporation, as the firm was renamed in 1961, evolved into a highly prosperous enterprise whose gross revenues soared from about $33,000,000 in 1959 to about $500,000,000 in 1966, according to Martin Mayer in the New York *Times Magazine* (April 24, 1966). To handle his greater volume of work, in 1958 Linowitz became senior partner of the firm of Harris, Beach, Wilcox, Dale & Linowitz.

As Wilson's company expanded, Linowitz was given increasing responsibility in its management. He became a director in 1949 and vice-president in charge of patents and licensing in 1951. Supervising the establishment of overseas operations, he set up partnerships in England (Rank Xerox Ltd.) in 1957 and in Japan (Fuji-Xerox Ltd.) in 1962. He served as director of these two affiliates and of Rank Xerox Société in France, Xerox de Mexico, Xerox de Peru, and Xerox de Venezuela. In 1959 he was made chairman of the executive committee and general counsel of Xerox and the following year, chairman of the board. Then in June 1966 he dropped the last of these titles to become chairman of the board and chief executive officer of a new offshoot of the corporation, Xerox International, Inc. In other business affiliations, Linowitz has served as director of Superba Cravats, Inc., and the Security Trust Company and as trustee of the Rochester Savings Bank.

Linowitz' own concern for social welfare and sense of public responsibility, reflected in his many civic activities, greatly determined the image of Xerox itself. As chairman, he took the opportunity of having his company identified with public service by sponsoring some of television's most impressive events, including several *CBS Reports* and a production of Arthur Miller's famous drama about American business, *Death of a Salesman.* Over the protests of the John Birch Society, Xerox also sponsored four dramatic TV specials about the goals and accomplishments of the United Nations. Summing up his personal belief in the Xerox programs when he accepted a citation for them in April 1966 from United Nations Secretary-General U Thant, Linowitz said, "Any businessman in this country who plans his company's future with circumspection must inevitably recognize that he has a deep and vital stake in the preservation of a world at peace, and in the steps which the United Nations can take to help achieve that kind of a peaceful world."

Also in support of the U.N., Linowitz served as chairman of the Advisory Committee on International Organizations, a citizens' group appointed by the State Department in 1962. Again under appointment by the State Department he was an adviser in 1963 to the United States delegation to the United Nations Conference on the Applications of Science and Technology to the Developing Areas. In a further effort to help economic development in needy countries he became co-founder and chairman of the executive committee of the International Executive Service Corps. Activated by the Johnson administration in 1964, the corps began to construct long-range plans to make use of the rich experience of men in their later middle years, taking them often from premature retirement to act as advisers and supervisors in industry in some of the nations of South America, Asia, and Africa.

During 1963 Linowitz had been chosen as chairman of the National Committee for International Development, formed under White House auspices. The purpose of the committee, as he explained in 1965 when he announced an expansion of its board of directors, is "to further public understanding of and support for the foreign aid program and to assure a sustained bipartisan effort toward the most effective use of the nation's resources in international developments."

President Lyndon B. Johnson, whom Linowitz had supported down the line, on both foreign and domestic issues, appointed him in 1965 to the President's General Advisory Committee on Foreign Assistance Programs. Then, on October 6, 1966, Linowitz was brought into the Democratic administration itself and given a policy-making rather than an advisory role, in the twin posts of United States representative to the Organization of American States, with the rank of ambassador, and the United States representative on the Inter-American Committee for the Alliance for Progress. In the latter office, formerly held by Walt W. Rostow, he is concerned with the program through which the United States helps non-Communist countries of Latin America carry out plans for economic and social development. As representative to the OAS, a position in which he succeeded Ellsworth Bunker, he became immediately involved in planning for the summit conference of heads of American states, held in Punta del Este, Uruguay in April 1967.

Before being sworn in as ambassador to the OAS on November 9, 1966, Linowitz relinquished his law firm affiliations and his executive posts at Xerox and put his 35,000 shares of stock in trust. His work for Xerox had brought him wealth, leaving him free to give his full time to foreign affairs. "Ever since law school I've tried to get involved in international matters," he said at the time of his appointment, as quoted in the New York *Times* (October 16, 1966).

In press interviews he has often expressed his conviction that relations with Latin America are most critical to the future of the United States. Linowitz, whose approach to the problems of diplomacy has been described as "humanist," believes that there is a pressing need for improved communications in foreign relations and is eager to increase his own knowledge of Spanish.

For some months during the first half of 1966 Linowitz, a member of the New York State Democratic Advisory Council, had been mentioned as a possible gubernatorial candidate to run against Republican Governor Nelson A. Rockefeller in New York in the fall election. He has many strong contacts in the Democratic party, and his recent appointment to an important post in the national government has raised some optimistic speculation in the press about his political future.

Also by appointment of President Johnson, Linowitz serves as vice-chairman of the board of trustees of the John F. Kennedy Center for the Performing Arts. He also holds trusteeships with Freedom House and the National Planning Association. Often called upon to address college and university groups, he feels a special commitment to the advancement of education. He is a trustee of the University of Rochester, Cornell University, Hamilton College, Eastman School of Music, the Institute for International Education, the American Assembly, the Atlantic Council, Education and World Affairs, Inc., and the Inter-American Foundation for the Arts, and he is a member of the Regents' Advisory Committee on Educational Leadership. He holds honorary LL.D. degrees from Allegheny College and Babson Institute of Business Administration.

Among the legal organizations in which Linowitz maintains membership are the Cornell Law Association (past president), the New York State Bar Association (member of the executive committee of the antitrust section), and the American Bar Association (member of the committee on international affairs). For his leadership in community and civic affairs, he was presented in 1951 with the Leroy Snyder Award of the Rochester Junior Chamber of Commerce. In 1958 he became president of the Rochester Chamber of Commerce. He has long been a director of the United Jewish Fund, and in 1966 he was elected chairman of the executive board of the American Jewish Committee.

During his Cornell years Sol M. Linowitz met Evelyn ("Toni") Zimmerman, who was majoring in bacteriology and earning her way by teaching modern dance. (She later became a painter and sculptress.) They were married on September 3, 1939 and have four daughters, Anne, June, Jan, and Ronni, ranging in age from twenty-four to eleven. The girls all know Hebrew and have had a traditional Jewish upbringing. Linowitz, who shares a love of music with his family, plays the violin at home musicales. Most of his recreations relate to his work, however, such as travel. He is the author of verse and short plays, but for the most part his writing takes the form of speeches and articles for professional periodicals on law, business, and international relations.

"Linowitz is both physically and intellectually a graceful man," Martin Mayer wrote in the New York *Times Magazine*. He is tall and slender and has wavy dark hair, speckled with gray. His speech is low-keyed and his manner, warm and intense. Jacqueline Kennedy, who was impressed with him at meetings for the Kennedy Center, once observed, "One doesn't, obviously, pour out one's soul at meetings. What's so special about Sol Linowitz, in these days when everyone is so busy, is that he really does pour himself out. He's *quickly* brilliant —and he gets on with people. He's kind."

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LUCET, CHARLES (ERNEST) (lü-sā')

Apr. 16, 1910- French Ambassador to the United States
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A lifelong champion of Franco-American friendship, France's Ambassador to the United States, Charles Lucet has the challenging task of interpreting to Americans the policies of French President Charles de Gaulle. A career diplomat, Lucet first came to Washington, D.C. in 1935 as a member of the French Embassy staff, and he served with de Gaulle's Free French government during World War II. Later he held diplomatic posts in the Middle East and in Paris and was a member of the French delegation to the United Nations. He served as minister-counselor at the French Embassy in Washington from 1955 to 1959 and as director of political affairs at the Foreign Affairs Ministry in Paris from 1959 to 1965. His appointment, in October 1965, to succeed Hervé Alphand as Ambassador to Washington, was hailed by United States officials, who had long regarded Lucet as "Atlantic-minded" and "instinctively pro-American."

Charles Ernest Lucet was born in Paris on April 16, 1910 to Louis Lucet, a physician, and Madeleine (Zoegger) Lucet. His younger brother, Jean Maurice Lucet, is an executive in the oil industry and administrator of the port of Bordeaux. Lucet obtained his advanced law degree from the Faculté de Droit of the University of Paris, and he qualified for a diploma from the École Libre des Sciences Politiques (known since 1945 as Institut d'Études Politiques de l'Université de Paris), a school for administrators, from which many French diplomats are recruited.

Lucet began his diplomatic career in 1935, at the American desk of the Quai d'Orsay (the French

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Foreign Ministry). Later that year he was appointed to the French Embassy in Washington, where he served at first as an attaché and then as a counselor. The youngest member of the embassy staff, which at that time numbered only six persons (the number has since increased to more than forty), Lucet has fond recollections of his early days in Washington. "My job . . . was to follow domestic events, the New Deal, [activities of] labor unions, . . . revolutionary happenings to French people," Lucet recalled in an interview with David K. Wills of the *Christian Science Monitor* (July 2, 1966). He remembers the hospitality of his neighbors who extended a cordial welcome to him and his wife and helped them out with chairs and silverware for their first parties. He also recalls taking part in occasional softball games with fellow diplomats.

During vacations Lucet and his wife toured the United States in their old Ford, stopping in tourist camps at fifty cents a night because those priced at one dollar were "too expensive." "I have spent at least one night in forty of your states," he recalls. The Lucets were on one such trip in the Southwest in 1939, when—after not having seen a newspaper in six weeks—they were shocked to learn that World War II appeared imminent. "We were enjoying being out of contact with civilization," Mme. Lucet told Nancy L. Ross of the Washington *Post* (December 24, 1965). "Then one day in Tucson my husband bought a newspaper and turned white as milkglass. He exclaimed, 'What are we doing here at a time like this?' So we drove back to Washington like mad in nineteen or twenty hours. War was declared the next day."

When in November 1942 diplomatic relations between the United States and the Vichy government of France ended, Lucet resigned from that government and joined the Free French movement, headed by General Charles de Gaulle. He served at its mission in Washington until February 1943, when he was sent to Algiers as a staff member of the Foreign Affairs Commissariat there. Later that year he was named first secretary of the Free French mission in Ankara, Turkey, and he remained at that post until 1945. While Lucet was serving the Free French government abroad, his wife and children remained in Washington.

Reunited with his family after the war, Lucet returned to Paris, where he served for a year as assistant director for Middle Eastern affairs at the Foreign Affairs Ministry. In 1946 he was appointed first counselor to the French Embassy in Beirut, Lebanon, and the following year he was transferred to Cairo, Egypt, where he served in the same post. Lucet returned to Paris in 1950 to serve as department head of the cultural relations division of the Foreign Affairs Ministry, and he remained there until 1953. Meanwhile, in 1952, he was given the rank of Minister Plenipotentiary.

In 1953 Lucet returned to the United States, this time as a member of the French delegation to the United Nations. As deputy permanent representative to the U.N. and to the Security Council, he served with the French U.N. delegation until 1955, when he was appointed to the second-ranking position at the French Embassy in Washington, that of minister-counselor. He remained in that post until 1959, serving under French Ambassador Hervé Alphand.

In 1959, after four years in Washington, Lucet was recalled to Paris by French Foreign Minister Maurice Couve de Murville and appointed director of political affairs, the third-ranking position at the Foreign Affairs Ministry. He worked closely with Couve de Murville, with whom he had been associated for many years. During World War II they had worked together in Algiers, and later, while Lucet was serving in the French embassies in Egypt and in the United States, Couve de Murville was Ambassador to those countries. As director of political affairs, Lucet became known as one of Couve de Murville's key advisers, and he reportedly had the Foreign Minister's total confidence.

Although he dealt with virtually every phase of French foreign policy, Lucet was especially concerned with Franco-American relations, and he often met with United States diplomats. It was Lucet who conveyed the French government's sharply worded protest to the United States Embassy in July 1965, after an American Air Force plane had made four photo-reconnaissance passes over a nuclear production plant near Lyon. An apology for the incident was later conveyed to Lucet by the United States chargé d'affaires. In late October 1965 Lucet accompanied Couve de Murville on a visit to the Soviet Union, during which the closeness of Franco-Soviet relations was emphasized.

As early as June 1964 President de Gaulle was reported to be considering sending Lucet to Washington as Ambassador to the United States. Writing in the New York *Times* (June 5, 1964), Tad Szulc saw the French President's contemplated move as "part of his desire to make a fresh start in relations with the Johnson administration," in view of increasing policy differences on issues involving the North Atlantic Treaty Organization, Communist China, and Southeast Asia. It was not, however, until September 13, 1965 that Lucet was named Ambassador to the United States, succeeding Hervé Alphand, who was at the same time designated secretary general of the Foreign Affairs Ministry. Lucet's appointment was made official on October 7, 1965. "Someone in the French government is interested in improving relations or they wouldn't have named this man," one American diplomat said of Lucet, while a French official remarked: "If Lucet can't make French policy palatable to Americans, no one can." Ruth Montgomery observed in the New York *Journal American* (December 9, 1965): "Ambassador Lucet is a genuine American-phile whose enthusiasm for the United States is almost as unbounded as LBJ's."

Political observers in Washington noted the sharp contrast between Lucet and his predecessor, Hervé Alphand, who had been Ambassador since 1956. Alphand and his wife, Nicole, had been leaders in Washington's social set. According to *Newsweek* (September 27, 1965), Alphand's dealings with President Lyndon B. Johnson "lacked the sure touch so apparent in his relationship with John Kennedy. And diplomatic stuffiness has a way of raising hackles in LBJ's Texanized Washington." In contrast, the report continued, "bookish, precise and cautious, Lucet is the very model of a career civil servant. . . . But he is unlikely to set the Potomac afire socially; both he and his wife, though they entertain well, are comparatively indifferent to social glitter." Ronald Koven wrote in the New York *Herald Tribune* (November 28, 1965): "Alphand appealed to the Francophilia of uppercrust Americans from the East. The Lucets will make a broader appeal to all Americans."

Commenting on his hope for improved relations between France and the United States, Lucet observed on his arrival in New York City on November 28, 1965: "I was in Paris a few hours ago, and, for the season, it was not cold and there was plenty of sunshine. I find the same here. I feel it is a good omen and means that we shall not have a chilly winter." Back again in Washington, he said: "I really feel that I am coming back to a city where I have lived so many years." He presented his credentials to President Johnson at the White House on December 15, 1965.

Addressing the World Affairs Council of Philadelphia in the spring of 1966, Lucet expressed optimism over the stability, growth, and modernization of the French economy. In defense of President de Gaulle's criticisms of United States policies, the French Ambassador said in the same speech that history has shown that candor and clarity had always marked Franco-American relations. "Even during Benjamin Franklin's brilliant mission in Paris," Lucet pointed out, "where circumstances necessarily placed him in the position of a solicitor, the first envoy of what was not even yet the United States of America was never afraid to say things frankly to King Louis XVI, . . . when he sincerely believed that wisdom came from Philadelphia or that the higher interests of the future United States so dictated. We never begrudged him."

Lucet further explained his nation's position to David K. Willis of the *Christian Science Monitor* (July 2, 1966), pointing out that "from the President of the Republic down, there is a high regard and esteem in France for the United States." But, he added, although the two countries were allies, "we must remain France. It would be a pity if we were to become a mere addition to American civilization. . . . We have always been friends of the United States; we intend to remain so."

On May 30, 1931 Charles Lucet married Jacqueline Bardoux, whom he met while they were both students at the École Libre des Sciences Politiques. Mme. Lucet, who also studied law at the Sorbonne, was the official escort of Mrs. John F. Kennedy when she and President Kennedy visited Paris in 1961. The Lucets have two children and six grandchildren. Their son, Jean-Louis, is also in the French diplomatic service. He had been second secretary at the French Embassy in Washington but was transferred to London when his father was appointed Ambassador to the United States. (According to French custom, a son may not serve at a diplomatic post with his father.) Their daughter, Dominique (Mrs. Patrick O'Cornesse), is married to a secretary at the French Embassy in Vienna. Lucet is husky and almost completely bald. His English is impeccable, and his voice, according to David K. Willis, "combines Charles Boyer and Maurice Chevalier, with a touch of retired professor thrown in." Gentle and good-natured, Lucet believes that "one is never wrong when one is polite." Although he used to play tennis, he now gets most of his exercise from walking. He likes to saunter through the countryside of Normandy, where he and his wife spend their summer vacations at his mother's home near Deauville. A voracious reader, Lucet owns more than 7,000 books, all of which he claims to have read and which include a number of old and rare editions. His favorite author is Balzac. "He loves books so much, nothing can be done about it," Mme. Lucet told Gloria Emerson of the New York *Times* (October 14, 1965). "Every time I open a closet, . . . I find a new pile of books." Lucet also collects paintings, favoring the Normandy landscapes of Charles Daubigny and Louis Eugène Boudin. In music his taste runs to twelve-tone compositions, particularly those by Schoenberg, and he also follows current developments in electronic music.

An officer of the Legion of Honor and a commander of the National Order of Merit, Lucet is also a grand officer of the Order of Orange-Nassau. When he retires, he plans to write a book that would bring Alexis de Tocqueville's nineteenth-century classic, *Democracy in America*, up to date. He concedes, however, that the America of today is far more difficult to describe than that of 1835. "It is so much bigger, and nowadays you have to be an economist, sociologist, philosopher and *litterateur* all in one." When asked by Ronald Koven of the New York *Herald Tribune* (November 28, 1965) what America represented to him, Lucet said: "It is the face of tomorrow's world. America has managed to have prodigious power and yet preserve its democracy and humanity. I most admire the seriousness of the conversations, the desire to learn and know."

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LUMET, SIDNEY

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Among the outstanding alumni of the "golden age" of live television drama is director Sidney Lumet, who perfected his craft directing teleplays in the 1950's. From television he turned to the stage and motion pictures, and since 1962 he has devoted himself exclusively to the latter, which he considers "the last and only medium in which it is possible to tell a story of conscience, outside the printed word." The best known of Lumet's films are *Twelve Angry Men, Long Day's Journey into Night, View From the Bridge, The Pawnbroker,* and *The Group.*

Sidney Lumet was born in Philadelphia, Pennsylvania on June 25, 1924, the only son of Baruch and Eugenia (Wermus) Lumet. His father, an actor trained in Poland, has enjoyed a long and varied career in the United States, encompassing stage, radio, television, and film roles, including small parts in two of his son's motion pictures, *The Pawnbroker* and *The Group.* Baruch Lumet is also a playwright, and from 1953 to 1960 he was director of the Dallas (Texas) Institute of Performing Arts.

In 1926 Baruch Lumet moved with his family to New York City, where he joined Maurice Schwartz's troupe at the Yiddish Art Theater. Sidney Lumet made his acting debut alongside his father in the cast of a Yiddish Art Theater production when he was four years old. His first Broadway appearance was at the Belasco Theater on October 28, 1935, as one of the tough New York street urchins in *Dead End.* With his father, he appeared in *The Eternal Road* at the Manhattan Opera House in 1937, as the Estranged One's son. His subsequent Broadway roles were those of Stanley in *Sunup to Sundown* (1938), Mickey in *Schoolhouse on the Lot* (1939), Johnny in *My Heart's in the Highlands* (1939), Leo in *Christmas Eve,* and Hymie Tashman in *Morning Star* (1940). In Maxwell Anderson's *Journey to Jerusalem* (1940) he played the starring role of Jeshua (the young Jesus) with what one critic called "sensitivity and directness." Later in the 1940-41 season he played briefly as a juvenile replacement in *George Washington Slept Here,* and in 1941-42 he was a young gangster in *Brooklyn, U.S.A.*

During his years as a juvenile actor Lumet attended the Professional Children's School in New York, and in 1941-42 he studied at Columbia University. From 1942 to 1946 he served as a radar repairman with the United States Army in the China-Burma-India theater of operations. After the war he returned to Broadway, where he succeeded Marlon Brando as David in *A Flag Is Born* (1946). In 1947 he began directing, off-Broadway, and in summer stock, and thenceforth—except for one return to the footlights—as Tonya in *Seeds in the Wind* at the Empire Theater in 1948—he gave his full attention to directing.

The Columbia Broadcasting System hired Lumet as a television staff director in 1950 and assigned him first to *Danger,* a suspense and adventure series, and in 1952 to *You Are There,* a series of dramatic recreations of great moments in history. During the years following, which have been called the "golden age" of television drama, he directed more than 200 plays for CBS-TV's *Playhouse 90,* NBC-TV's *Kraft Television Theatre* and *Studio One,* and other dramatic shows. Many of the productions were original teleplays; and most were done live—televised, not on tape or film, but instantaneously, as they were performed before the cameras. Of this period Lumet has said: "Directors such as John Frankenheimer, Delbert Mann, Bob Mulligan, Arthur Penn and myself faced only one limitation—our own competence. With fourteen hours of drama shows a week, a limited number of sets and minuscule budgets, we were able to experiment. If we laid an egg, it was a $20,000 egg, not the $300,000 one it would be today" (New York *Journal American,* February 14, 1966).

Among the most acclaimed of the live teleplays directed by Lumet were a series of three produced by David Susskind on the *Kraft Television Theatre* in the spring of 1958. The first, consisting of three short plays by Tennessee Williams, drew this comment from Cecil Smith in the Los Angeles *Times* (April 17, 1958): "The effect was as sensational as any he [Williams] had ever achieved on stage or screen. Rarely has the little air-borne theater been host to such probing, gnawing, stomach-twisting drama." The next Kraft show, adopted from Hemingway's *Fifty Grand,* exemplified, according to John Crosby in the New York *Herald Tribune* (May 5, 1958), "what we are losing by abandoning live television drama entirely to film. . . . Sidney Lumet's direction had a succession of little cameo shots . . . . electric insights into the whole fight game, into the characters who abound there." The third show, *All the King's Men,* adapted from the novel by Robert Penn Warren, was called by a writer in *Time* magazine (June 6, 1958) "an impressive argument for live TV. Seldom has so much television wallop been packed into an hour as in director Lumet's handling of the fall of Governor Willie Stark."

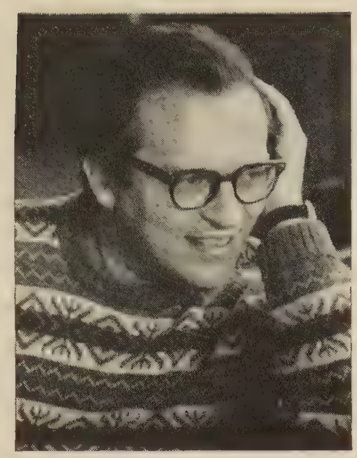
Another high point in Lumet's television career was *The Sacco and Vanzetti Story,* a searing vindication of the "poor shoemaker and good fishpeddler" executed for murder in Massachusetts in 1927. The semi-documentary teleplay, presented on tape over the NBC network in June 1960, earned Lumet a nomination for an Emmy award from the National Academy of Television Arts and Sciences. Lumet's greatest television success was probably his taped *Play of the Week* production of Eugene O'Neill's *The Iceman Cometh,* first presented on WNTA-TV, New York, in November 1960. Jack Gould, in the New York *Times* (November 16, 1960), commented: "To television has come a moment of enrichment and excitement unequalled in the medium's thirteen years . . . a theatrical experience that remorselessly envelops the viewer in the playright's marathon documentary on doom." The National Academy of Television Arts and Sciences bestowed an Emmy award on Lumet for *The Iceman Cometh,* and O'Neill's widow, Carlotta Monterey O'Neill, was so impressed with the production that she entrusted to Lumet the future rights to all other O'Neill plays that had reverted to her control.

Meanwhile, Sidney Lumet made his debut as a stage director with a production of George Bernard Shaw's *The Doctor's Dilemma* at the Phoenix Theater in New York City in January 1955. The reviews of the Shaw revival were mixed, and Lumet fared even worse with the critics in November of the following year, when his production of *Night of the Auk,* a science-fiction propaganda vehicle by Arch Oboler, barely survived eight days at the Playhouse, New York. His production of the musical *Nowhere to Go But Up* also had a short and unhappy run, in November 1962. The only one of his stage productions that Lumet remembers with more pleasure than regret is *Caligula,* Albert Camus' philosophical melodrama about the amoral, sadistic Roman Emperor, which opened at the 54th Street Theater on Broadway on February 16, 1960. A critic for *Variety* wrote that Lumet's direction gave the play "considerable power" and "unraveled complex material and . . . set a generally absorbing pace." Camus had been reluctant to give permission for the production of *Caligula* in the United States, because he feared it would be done as a harmless intellectual exercise, easily forgotten, rather than as a melodrama that would haunt the intellect of the audience because it had, first of all, shattered its emotions. Before his death, the French writer had indicated that he would trust Lumet to interpret *Caligula* properly.

The first motion picture directed by Lumet was *Twelve Angry Men* (United Artists, 1957), an adaptation of a play by Reginald Rose that Lumet had first directed on television. It is the story of a murder-trial jury that is balked in its rush to condemnation by a lone dissenter, a thoughtful man of conscience—played in the film by Henry Fonda—who wins the other eleven jurors over, one by one, to a judgment of not guilty. Critics noted that Lumet successfully flouted some sacred cinematic rules in the film, notably the one demanding constant and varied camera movement. By keeping his cameras focused on and around the jury table, he conveyed, not monotony, but the muggy atmosphere of the jury room. Critics were unanimous in their praise of the film.

Lumet's *That Kind of Woman* (Paramount, 1959), starring Sophia Loren and Tab Hunter, was received without enthusiasm by most reviewers, and Lumet himself has said that he "goofed" with *Stage Struck* (RKO, 1958). He was also dissatisfied with *The Fugitive Kind* (United Artists, 1960), starring Marlon Brando and Anna Magnani (who had sought him out as her director), his translation to the screen of Tennessee Williams' play *Orpheus Descending.* Bosley Crowther in the New York *Times* (April 15, 1960), however, thought that Lumet displayed "understanding of the deep-running skills of the two stars," and he particularly liked Lumet's close-ups of the stars' faces. (Lumet has said of close-ups: "To me they are the very essence of cinema.") *A View from the Bridge* (Continental, 1962), Lumet's film version of Arthur Miller's play about a Brooklyn longshoreman's tragic love for his wife's niece, was generally well received by critics.

To film Eugene O'Neill's brooding and heavily autobiographical *Long Day's Journey into Night,* (Embassy, 1962) Lumet teamed with producer Ely Landau, with whom he had so successfully collaborated on the *Play of the Week* television series. The production cost only $435,000, largely because of special arrangements with the actors, who worked for a fraction of their usual fees and a share of the profits. Katharine Hepburn, for example, worked for $25,000 instead of $250,000. The film was hailed by Alton Cook of the New York *World Telegram and Sun* (October 10, 1962) as "one of the great movie triumphs of all time," and Bosley Crowther in the New York *Times* (October 14, 1962) wrote, "This picture . . . conveys the substance and strength of the original where other films of O'Neill plays have failed." At the Cannes Film Festival the film's stars, Katherine Hepburn, Sir Ralph Richardson, Jason Robards Jr., and Dean Stockwell, shared top acting honors with the stars of *A Taste of Honey.* Lumet himself received the 1963 Directors Guild of America Award for the movie. In answer to critics who complained that *Long Day's Journey into Night* was not true cinema, but a filmed play—because Lumet had, with the exception of minor cuts, adhered to the original text of the play—the director asserted, as quoted in the Washington *Post* (May 21, 1962), that "there is room for literature on the screen." He went on to explain: "In the original text there were four characters. . . . A fifth character [is] added in the movie: the camera. It is the camera with its revelations, definitions, and meanings of its own that allows us to cut what we did cut, and increase playing pace."



SIDNEY LUMET

Fail Safe (Columbia, 1964), Lumet's suspenseful film adaptation of Eugene Burdick and Harvey Wheeler's novel about the hazard of accidental nuclear warfare, suffered at the box office by following *Dr. Strangelove,* a wild farce based on a similar premise, which had been released by Columbia earlier in the same year. The most controversial of Lumet's films was *The Pawnbroker* (Landau, 1965), based on Edwin Lewis Wallant's novel about Sol Nazerman, the operator of a pawnshop in Spanish Harlem that is a front for a Negro racketeer. Nazerman, the emotion-numbed, tormented survivor of a concentration camp where his wife and children were killed, has insulated himself against painful reality with unfeeling cynicism. Some critics complained that the film was a tour de force in morbidity, but most approximated the opinion of Bosley Crowther, who, writing in the New York *Times* (May 2, 1965), called *The Pawnbroker* "the most incisive American film so far this year." The Broadcasting and Film Commission of the National Council of Churches voted *The Pawnbroker* one of the five best American films of 1965, and Rod Steiger won the best actor award of the 1967 Berlin Film Festival for his performance as Nazerman.

Lumet's film *The Hill* (MGM and Seven Arts, 1965), starring Sean Connery, was lauded by some critics for its uncompromisingly stark treatment of brutality and sadism in a British military prison in North Africa during World War II, but Judith Crist of the New York *Herald Tribune* (October 7, 1965) disliked Lumet's "penchant for underlining, repetition, and overemphasis." *The Group* (United Artists, 1966), based on Mary McCarthy's sensational, sex-filled best-selling novel about eight Vassar graduates in the 1930's, was filmed by Lumet on location in and around New York City. Unlike most of his films, whose serious themes are enhanced by black-and-white photography, it was done in color. Most reviewers found fault with Sidney Buchman's script, either for being too faithful to Miss McCarthy's sprawling book, and therefore unmanageable as cinematic material, or for bowdlerizing the erotic elements just enough to render them maudlin. Marion Simon in the *National Observer* (March 21, 1966), criticized both the script and the direction: "Static cinematography . . . can be extremely effective, but it takes a compelling, believable story to make it so. And that, unfortunately, is not *The Group*."

In *The Deadly Affair* (Columbia, 1967), filmed in England with James Mason in the lead, Lumet turned a mediocre story by John Le Carre into a superior spy movie. William Wolf expressed a wide consensus when he wrote in *Cue* (January 28, 1967): "Lumet makes Hitchcock seem passé. He has thoroughly mastered the art of creating suspense with a modern flair. His conception, style, choice of shots, backgrounds, and tempo add up to edge-of-the-seat thrills."

In April 1967 Lumet began filming, on location in Brooklyn, an adaptation of *To An Early Grave*, a humorous novel by Wallace Markfield in which four men reminisce about their dead friend Leslie Braverman, an avant-garde writer. The film, completed in October, is scheduled for release by Seven Arts Productions under the title "Bye Bye Braverman." Lumet has called it "the most personal picture I've ever made. . . . These four post-Depression Jewish intellectuals are everyone I grew up with. Me, in fact."

Lumet likes working in New York, where ten of his twelve films have been shot, and he likes working as an independent director who can control his work from rehearsal to finished print. In Hollywood, he has observed, "the costume department, the set department, the cutting department, they all insist on doing things their way. . . . I can't work like that." In an article he wrote for the New York *Herald Tribune* (August 15, 1965), Lumet explained his philosophy of directing and his reason for preferring movies over stage and television: "While the goal of all movies is to entertain, the kind of film in which I believe goes one step further. It compels the spectator to examine one facet or another of his own conscience. It stimulates thought and sets the mental juices flowing. Strangely enough, such story-telling is now limited to motion pictures. . . . With the fall of television drama, many of us turned to the stage. . . . Today, however, [Broadway] production costs are so high that . . . productions are being written, packaged, and cast to please theater-party agents rather than the esthetic values of the creative people involved. . . . This leaves the movies as the art form of today."

Sidney Lumet was described by John Crosby in the *Herald Tribune* (November 4, 1964) as "a tiny leprechaun . . . who looks as if he could still play one of the Dead End Kids." He wears his hair long and is usually garbed in informal attire, such as dungarees and sportshirts. His energy, according to Paul Graetz, producer of *View from the Bridge*, is "something that passes human comprehension." Lumet himself has said that he likes "working at white heat, then resting." His idea of rest is to "turn off the telephone and read books and listen to music." Lumet was married on November 23, 1963 to Gail Jones, daughter of singer Lena Horne. The Lumets live in New York City with their daughter, Amy. Lumet's previous marriages, to actress Rita Gam and to Gloria Vanderbilt Stokowski, ended in divorce.

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LYNCH, JOHN (MARY)

Aug. 15, 1917- Prime Minister of Ireland
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For the first time since attaining its independence in 1921 the Irish Republic has a Prime Minister who, having been too young, had never taken part in the nation's struggle for freedom from British rule. Prime Minister John (Jack) Lynch is nevertheless a hero to many an Irishman, but for victories on the playing fields of Cork County rather than the Dublin street battlefields of the 1916 uprising. An able, if somewhat "reluctant," politician, as well as an outstanding athlete, Lynch became his country's fifth Taoiseach (Gaelic for head of the clan or Prime Minister) in November 1966, when he succeeded Seán F. Lemass.

John Mary Lynch (Seán Ó Loinsigh in Gaelic) was born on August 15, 1917 in Blackpool, a suburb of Cork city, Ireland to Daniel Lynch, a tailor, and Norah (O'Donoghue) Lynch. (His middle name, Mary, is occasionally used as a male name in Roman Catholic countries.) He has three brothers, the Rev. J. C. Lynch, Theo Lynch, and Finbarr Lynch and two sisters, Mrs. Gerald Dunne and Mrs. John Harvey. The family lived in Cork city in a small house near the Shandon Church, and Lynch served mass at the nearby North Cathedral. One of the priests whom he served was the Rev. Seamus C. O'Flynn, who won recognition for developing a treatment for stammerers. Lynch recalls that although his father was an early admirer of Éamon de Valéra, who became president of Ireland, politics played a very small part in his family's life and he never knew how his father voted.

As did the four Irish Prime Ministers preceding him, Lynch attended an Irish Christian Brothers' school. His was the North Monastery School in Cork. While there, Lynch ran up an impressive athletic record, excelling in Ireland's national sport, hurling (a game similar to hockey), and Gaelic football. He captained the North Monastery hurling team in 1935 and 1936 and won two Harty Cups, Munster College's senior hurling medal, in those years as well as in 1937. In 1936 he also played with the Cork senior hurling team.

Upon completing his studies at North Monastery, Lynch passed the entrance examination for a teacher's training college. He decided, however, to follow a law career, and in order to finance his education he entered the civil service, where he served as a clerk for the Department of Justice in the Cork circuit court. At the same time he attended University College in Cork, where he majored in law. When he was transferred to Dublin, to serve as under secretary in the Department of Justice, he enrolled at Kings Inns and continued his law studies. In October 1945, having passed his law examinations, John Lynch was called to the bar, and as a member of the Munster bar, the junior barrister practised in the Cork circuit court.

During the time he was studying law and for several years after being admitted to the bar, Lynch won acclaim throughout Ireland for his prowess on the athletic field. The only athlete in history to win six All-Ireland medals in a row, he was a member of the Cork hurling team that captured All-Ireland medals in 1941, 1942, 1943, and 1944, and then he won an All-Ireland football medal in 1945 and another hurling award in 1946. Lynch appeared in his last hurling match in 1951, when he was prevailed upon to play with the Cork team in New York City while he was in the United States on government business. Up until that time, his triumphs on the playing fields had made the name Jack Lynch familiar in every Irish home. Playing in the positions of either midfielder or center forward, the hurling star garnered a total of eleven County medals and eight Railway Cup medals in addition to his All-Ireland medals before he retired from the sport.

In 1948 Lynch was persuaded by then Prime Minister Éamon de Valéra to run for a seat in the Dáil Éireann, the lower house of Ireland's Parliament. De Valéra had spotted the popular athlete at gatherings of his ruling Fianna Fáil (Soldiers of Destiny) party. Although Lynch was at first reluctant to campaign because he was afraid it would interfere with his law practice, he easily won election as deputy from Cork to the Dáil, while the Fianna Fáil lost the general election. Three years later the Fianna Fáil party won a majority and was returned to power. De Valéra formed the new government and in 1951 named Lynch Parliamentary Secretary to the Government and to the Minister for Lands, with special charge of the Gaeltacht (Gaelic-speaking districts) and other undeveloped lands.

JOHN LYNCH

Lynch, who was reportedly not too pleased over the appointment because it interfered with his work in the courts, accepted only after urging by the Prime Minister. Much concerned with local public affairs, he served as alderman for the county borough of Cork from 1950 to 1957. He was also a member of the Cork sanatoria board and the committee of management for the North Infirmary in 1950-51 and from 1955 to 1957, and a member of the Cork harbor commission in 1956-57.

Once again de Valéra's Fianna Fáil party was voted out in 1954, though Lynch again retained his seat in the Dáil. In the change of governments he lost his secretaryship and he again concentrated on his law practice in Cork, which flourished. De Valéra again became Prime Minister after the 1957 elections, when his party regained control of the Irish Parliament. After strong pressure from de Valéra, Lynch gave up his law practice to devote full time to government service. In March 1957 he was named Minister for the Gaeltacht and served in that post until June, when he was named Minister for Education. The following year he also was named vice-president of the Consultative Assembly of the Council of Europe. As a result of his increased contact in that office with other nations, he emphasized, as Education Minister, the need for the teaching of modern languages in Irish high schools.

In 1959, when de Valéra moved up to the presidency and was succeeded as Prime Minister by Seán F. Lemass, Lynch was named Minister for Industry and Commerce. In his new Cabinet post Lynch proved highly successful in inducing firms from other countries that had the necessary capital and technical skills to open up plants in Ireland. More than 100 companies from the United States, Great Britain, Germany, the Netherlands, and Japan opened up manufacturing facilities during the first three or four years that Lynch headed the Industry and Commerce Ministry. A leading advocate of Ireland's entry into the European Common Market, he vigorously campaigned for a program to get his country's industry geared to Common Market conditions in preparation for eventual admission into the European Economic Community.

Lynch also showed an outstanding ability as a mediator in major labor disputes. Personally intervening only after the labor courts had failed, he succeeded in settling every major national industrial dispute he entered. His stature also increased on the international scene when in 1962 he was elected president of the International Labor Conference in Geneva, Switzerland, where he showed considerable understanding of worldwide economic problems.

After six years in the Industry and Commerce Ministry, Lynch moved to a new Cabinet post in April 1965, when he was named Minister of Finance, an appointment that put him in charge of new economic developments in his country. As Finance Minister he continued to strive to attract more outside industry to Ireland, calling attention to the many inducements the republic was offering to firms from other countries—loans, grants, tax abatement.

In November 1966 Prime Minister Lemass announced that he was going to retire because of ill health. "The responsibility should now pass to a younger man," the sixty-seven-year-old statesman said. Lynch, who many thought was the logical man to succeed Lemass, refused to seek the post. A power struggle threatened to split Fianna Fáil when two Cabinet members—Industry and Commerce Minister George Colley and Agriculture Minister Charley Haughey—sought the party leadership and the Prime Ministership, which automatically went to the leader of the party in power.

Seeing that the struggle could be disastrous for his party, which held only a slight majority in Parliament, Lemass persuaded Lynch to try for the party leadership. "This was the greatest decision I have had to make in my lifetime," Lynch said as he announced his candidacy. "And I only allowed my name to go forward after prolonged pressure from members of the party." Lionel Fleming reported in the London *Observer* (November 6, 1966): "Lynch, if he did not have to be actually dragged to the seat of honour, had at least to be dug out of his office, where he had taken refuge, to accept the decision."

Lynch was elected leader of the ruling Fianna Fáil party by a vote of 52 to 19 over his only rival, George Colley, on November 9. The following day the Dáil Éireann elected him Prime Minister. Lynch received 71 votes, compared to 64 votes for Liam Cosgrave, leader of the opposition Fine Gael party. "If unwilling, he [Lynch] is manifestly not unfitted," an editorial writer for the *Christian Science Monitor* (November 12, 1966) observed upon Lynch's election. In becoming the fifth Prime Minister since the Irish Republic attained its independence in 1921, Lynch scored two historic firsts. He is the first Cork man to hold that post, and he is the first of a new generation of Irish leaders. Every Prime Minister before him was active in the bitter fight for independence. Lynch was born too late to have taken part in the 1916 Easter Week uprising in Dublin and the ensuing street battles between the underground Irish Republican Army and the British that finally ended with the formation of the self-governing Irish Free State in 1921. Britain retained jurisdiction over the six northern Protestant counties of Ulster.

One of Ireland's most popular politicians, Lynch, who has never lost an election since running for Parliament in 1948, favors close ties with the United States. "No country," the new Prime Minister told Kingsbury Smith (New York *World Journal Tribune,* December 18, 1966), "stands higher in the estimation of the Irish than the United States, which gave political refuge and unmatched economic opportunities to so many of our people in the past, which inspired our people in their struggle for national independence, and which has helped us in building up our young modern state." He said he would continue to strive to strengthen the bonds between the two countries, and unlike the leaders of some other nations who have expressed the fear of American economic domination of Europe, he said Ireland would welcome all the investments from the United States it could get. He mentioned strong ties of kinship as of chief importance in contributing to the spirit of friendship and goodwill between Ireland and the United States. Another factor, he said, was the "common outlook on those matters that we regard as essential to a good government and to friendly international relations, namely, a respect for individual freedom, for democratic government, and for justice between nations as well as between individuals." He also favors closer co-operation between the Irish Republic and Northern Ireland.

John Lynch married Mairin O'Connor, who was in the civil service, on August 10, 1946. They have no children. The youthful Prime Minister stands six feet tall, weighs 203 pounds, and has blue eyes and receding brown hair. He lists football, hurling, swimming, and golf as his favorite sports. Lynch and his wife, who are very fond of the city of Cork, keep an apartment there. The pipe-smoking Irish leader speaks with a soft Munster brogue and is known as an easy-going, mild-mannered man who has never lost the common touch and who has not let his high office interfere with his enjoying a drink with friends at a local Cork pub. Lynch is held in such high esteem that an opposition member of Parliament once told reporters that his rivals would have trouble finding incriminating things to say about him as a politician when the need arose.

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LYNEN, FEODOR (FELIX KONRAD) (lü'nen)

Apr. 6, 1911- German biochemist; university professor; research institute director
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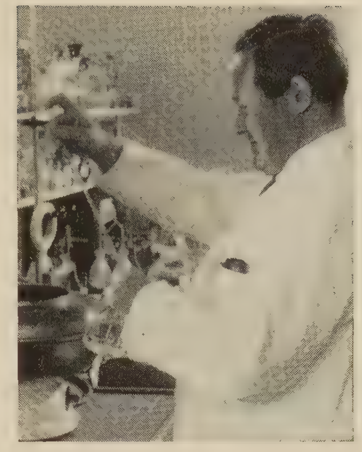
For "contributions to understanding the mechanism and regulation of cholesterol and fatty acid metabolism" the German biochemist Dr. Feodor Lynen shared the 1964 Nobel Prize for Medicine and Physiology with Dr. Konrad E. Bloch of Harvard University. A faculty member of the University of Munich since 1942, Lynen was appointed a professor in 1952 and director of the university's Max Planck Institute for Cellular Chemistry in 1954. The research on cholesterol and fatty acids carried on independently by Lynen and Bloch for more than twenty years is considered an important contribution toward an understanding of the chemistry of life, and in particular, to the study of cholesterol as a possible cause of diseases of the heart and the circulatory system. In the Nobel citation, Lynen was cited for uncovering the enzymatic steps of the fatty acid cycle, and for his discovery of the role of the vitamin biotin in the metabolism of fatty substances. Lynen's research over the years has also included studies of fermentation, the citric acid cycle, the coupling of phosphorization to oxidation, and the regulation of metabolic rates.

Feodor Felix Konrad Lynen was born in Munich on April 6, 1911 to Dr. Wilhelm and Frieda (Prym) Lynen. His father was a noted professor of chemistry at the Technische Hochschule in Munich. In 1921, after completing his elementary education, Lynen entered the Luitpold Oberrealschule in Munich. The Bavarian landscape afforded him ample opportunity to indulge in his favorite recreations, skiing and hiking, during his student years. Having decided to follow his father's profession, Lynen enrolled in the Ludwig-Maximilians-Universität München (University of Munich) for the study of chemistry in 1930. There he studied under the late Professor Heinrich Wieland (his future father-in-law), who had won the 1927 Nobel Prize for Chemistry. Lynen obtained his doctor of philosophy degree (Dr. phil.) on February 12, 1937.

Aided by a stipend from the Deutsche Forschungsgemeinschaft, Lynen undertook postdoctoral studies at the University of Munich. His project, entitled "Zum Abbau von Bernsteinsäure und Citronensäure durch Hefe; Über die Beteiligung von Phosphorsäure bei Atmungsvorgängen in der Hefe," dealt with the reduction of amber acid and citric acid by means of yeast, and the role of phosphoric acid in the respiratory processes of yeast. On March 21, 1941 Lynen obtained his *Habilitation,* a diploma that qualified him to become university lecturer. He joined the faculty of the University of Munich in 1942 as a *Dozent* (lecturer) and research scholar. In 1947 he was named *Extraordinarius* (associate professor) of biochemistry, and in 1952 he became a full professor. In addition to his professional duties, Lynen was appointed in 1954 to serve as director of the world-famous Max-Planck-Institut für Zellchemie (Max Planck Institute for Cellular Chemistry), a leading research and training institute, serving American as well as European scholars in the field of biochemistry.



FEODOR LYNEN

In the early 1940's, Lymen and Dr. Konrad E. Bloch, who was then at Columbia University, simultaneously began research on cholesterol and related substances. Cholesterol ($C_{27}H_{45}OH$) is one of a group of fatlike crystalline alcohols known as sterols, which are included in the steroids, a diverse class of compounds characterized by a four-ring cluster of carbon atoms. It is the sterol that is most abundant in animal cells. Produced mainly by the liver, cholesterol is said to be essential to life, although its actual functions have thus far not been clearly defined. It occurs in such substances as milk, egg-yolk, blood, bile, brain tissue, nerve tissue, adrenal glands, liver, and kidneys, and it is a major component of gallstones.

Although cholesterol had been isolated from gallstones as early as 1823, little was known about it until 1942, when Bloch, in collaboration with Dr. David Rittenberg at Columbia University, determined from an experiment with rat liver cells that cholesterol is produced from a simple acetate ion. A further step toward clarifying the biosynthesis of sterols was Bloch's discovery that cholesterol is apparently formed from two-carbon units closely related to acetic acid. Meanwhile, Lynen had been working on similar research at the Max Planck Institute. When after World War II Lynen and Bloch began to publish their respective findings, they became aware that they had been working toward the same goals, although from different approaches. Eventually the two scientists began to collaborate through correspondence in the tedious task of working out a sequence of thirty-six steps by which, they believed, animal cells produced cholesterol.

In 1951 Lynen succeeded in isolating "active acetate" from yeast and found that it is chemically identical with acetyl-coenzyme A, a vinegar-like substance that plays a vital role in the formation of cholesterol. The discovery marked another major step toward elucidation of the complex biosynthesis of sterols and fatty acids. An important intermediate step in the process was the isolation, by Bloch and his associates, of a hydrocarbon known as squalene, consisting of a straight chain of thirty carbon atoms. The conversion of squalene to cholesterol involves the transformation of the carbon chain into the four chemical rings known as the steroid configuration. A further step, on which Lynen and Bloch collaborated, was the conversion of mevalonic acid to squalene by means of isopentenyl pyrophosphate, or active isoprene. Although Lynen and Bloch are not absolutely certain that they are on the right track on all thirty-six of the steps leading to the biosynthesis of cholesterol, they are sure of about half of them and reasonably confident about the rest.

The cholesterol studies conducted by Lynen and Bloch have in recent years stimulated the interest of medical authorities, particularly in view of evidence of the accumulation of cholesterol in the inner walls of arteries in persons of advancing age, and its abundance in the blood of victims of arteriosclerosis, heart attacks, and strokes. Some medical authorities attributed those circulatory diseases to a derangement of lipid metabolism, causing high levels of cholesterol in the blood, while others maintained that excessive cholesterol in the diet is a major cause of cardiovascular disease. In June 1964 the American Heart Association extended to the general public an earlier recommendation that cardiac patients reduce their fat intake. After conducting a study of 5,000 persons, the National Heart Association concluded in a report issued in September 1964 that people with high cholesterol levels developed more coronary disease and with greater frequency.

In addition to his contributions to the study of cholesterol, Lynen also played a vital role in explaining the metabolism of fatty acids. Noting that the biosynthesis of fatty acids, like that of cholesterol, starts with acetyl coenzyme A, Lynen and his associates isolated a multi-enzyme complex from yeast, to act as a catalyst in the synthesis of long-chain fatty acids from acetyl coenzyme A and malonyl coenzyme A. In the process of breaking down fatty acids by beta-oxidation, Lynen's laboratory found a number of the intermediate steps through the application of enzymology and the use of analogs of coenzyme A. Lynen's studies of the fatty acid cycle also shed light on the series of chemical reactions through which energy is produced when fatty acids in foods are burned up to form carbon dioxide and water.

One of Lynen's most significant contributions to biochemistry was his research on the functions in the human body of the little-known vitamin biotin, which occurs in minute quantities in yeast and which was first isolated in 1935. Scientists discovered in 1942 that biotin was identical with vitamin H, and that it acted as an antidote to avidin, a poisonous substance found in eggwhite. Completed in 1959, Lynen's research demonstrated the activity mechanism of biotin in the carboxylasis reaction, which constitutes the basis for fat metabolism. Thus Lynen revealed that biotin, in combination with a certain protein, serves to inject carbon dioxide into molecules that are important in the production of fat and other vital body substances.

On October 15, 1964 the Royal Caroline Institute of Sweden announced that Lynen and Bloch had been chosen as co-recipients of the 1964 Nobel Prize for Medicine and Physiology, in recognition of their work on cholesterol and fatty acid metabolism. (Lynen had been proposed for a Nobel Prize as early as 1953, and in 1963 he came within one vote of being chosen for the award.) In its citation the Nobel committee called attention to the contributions of the two scientists to medical research, declaring: "Circulatory diseases are the foremost cause of death in many areas of the world. The great majority of these cases have a gravely disturbed lipid metabolism. . . . The therapy against these circulatory diseases and related disturbances in steroid hormone metabolism will in the future rest upon the firm foundation laid by Bloch and Lynen." Taking special note of Lynen's biotin research, the Nobel committee observed: "His recent discovery of the biochemistry by which the vitamin biotin acts, which is fundamental in lipid metabolism, is in itself a discovery with the most far-reaching implications." On December 10, 1964 Lynen went to Stockholm to receive the Nobel award from King Gustav VI Adolf of Sweden. The accompanying prize of 273,000 Swedish kroner (about $54,000) was shared by the two co-recipients. Lynen is the tenth German to be awarded a Nobel Prize in Medicine, and the fourth faculty member of the University of Munich to receive a Nobel award.

In recognition of his achievements over the years, Lynen was awarded the Neuberg Medal of the American Society of European Chemists and Pharmacists in 1954; the Justus von Liebig Medal of the Gesellschaft Deutscher Chemiker in 1955; the Carus Medal of the Deutsche Akademie der Naturforscher Leopoldina in 1961; and the Otto Warburg Medal of the Gesellschaft für Physiologische Chemie in 1963. He holds an honorary doctorate in medicine (Dr. med.) from the University of Freiburg. Lynen belongs to the Gesellschaft Deutscher Chemiker, Gesellschaft für Physiologische Chemie, Bayerische Akademie der Wissenschaft, Deutsche Akademie der Naturforscher Leopoldina, American Society of Biological Chemists, National Academy of Sciences of the United States, and Asociación Venezolana para el Avance de la Ciencia. He became an honorary member of the Harvey Society of New York in 1953, and the American Academy of Arts and Sciences elected him a Fellow in 1962.

Among the many scholarly articles written by Lynen is a noteworthy one on phosphate circulation and the Pasteur effect, which was published in 1958. He serves on the editorial boards of several journals in the field of biochemistry. Lynen has twice visited the United States: in 1959, when he reported on his biotin research at a convention of the Federation of American Societies for Experimental Biology at Atlantic City, New Jersey, and in 1960, when he delivered the Karl Folkers Lectures at the Universities of Illinois and Wisconsin. Although he has received attractive offers from foreign universities, including one from Harvard, he prefers to remain in his positions in Munich.

On May 17, 1937 Feodor Lynen married Eva Wieland, the daughter of his mentor, Professor

Heinrich Wieland. They have five children, Peter, Annemarie, Susanne, Eva-Marie, and Heinrich. The family makes its home in Starnberg, a small town situated on Starnberg Lake, not far from Munich. Lynen is a dark-haired, stockily built, round-faced man with a ready smile and a sense of humor. He is not averse to moderate indulgence in alcohol. "I believe the problem of mankind is its lack of simple joys," he once said. "I think one should drink for fun occasionally." An avid hiker, skier, mountain climber, and swimmer, Lynen is also fond of music and of the theater. He is a Protestant.

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McGOVERN, GEORGE S(TANLEY)

July 19, 1922- United States Senator from South Dakota
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"The most important issue of our time is the establishment of the conditions of world peace," according to George S. McGovern, the junior United States Senator from South Dakota, who in November 1962 became the first Democrat to be elected to the Senate from his state in twenty-six years. A former professor of history, McGovern was a member of the United States House of Representatives from 1957 to 1961, and he served as director of President John F. Kennedy's Food-for-Peace program in 1961-62. A frequent critic of the government's Asian policies, McGovern is classified as a "dove" in debates over the escalating military involvement of the United States in Vietnam. In the voting on selected key issues in the Senate, the liberal Americans for Democratic Action gave McGovern a rating of 94 percent for 1965 and 85 percent for 1966.

George Stanley McGovern was born on July 19, 1922 in Avon, a farming community in southeastern South Dakota, one of the four children of the Reverend Joseph C. and Frances (McLean) McGovern. His father, who had been a professional baseball player before his ordination, was pastor of the local Methodist church. At the age of six, George McGovern moved with his parents, his brother Lawrence, and his sisters Olive and Mildred to Mitchell, South Dakota, where he obtained his elementary and secondary education and was active on the high school debating team. After graduating from Mitchell High School in 1940, McGovern entered Dakota Wesleyan University, also in Mitchell, where he served as president of the sophomore and junior classes. During his sophomore year he won a state intercollegiate oratorical contest with a speech entitled "My Brother's Keeper."

GEORGE S. MCGOVERN

McGovern interrupted his college education in June 1942, when he joined the United States Army Air Forces as an air cadet. After completing his flight training in San Antonio, Texas he was sent to Langley Field, Virginia, where he obtained his wings. He was then assigned as a B-24 pilot to North Africa, and from there he undertook thirty-five combat missions over Germany, Italy, and Austria. On his thirtieth mission his plane was badly damaged over Vienna, and although his navigator was killed he managed to bring in the heavy bomber for a crash landing on the island of Viz in the Adriatic. The achievement won him a Distinguished Flying Cross. McGovern also holds an Air Medal with three Oak Leaf Clusters.

Discharged with the rank of first lieutenant in July 1945, McGovern returned to Mitchell and his widowed mother (his father had died while he was overseas), and resumed his studies at Dakota Wesleyan. After graduating with a B.A. degree, *magna cum laude*, in 1946, he went on to Northwestern University in Evanston, Illinois for graduate studies in history and worked for two years as a teaching assistant there. Upon obtaining his M.A. degree in 1949, McGovern returned to his alma mater, Dakota Wesleyan University, to accept an appointment as professor of history and political science. Aided by a William Randolph Hearst fellowship for 1949-50, he continued his graduate work in his free time and during summers. In 1953, after acceptance of his dissertation, "The Colorado Coal Strike, 1913-1914," Northwestern University awarded him a Ph.D. degree.

McGovern's entrance into politics is said to have come about "without design," although he has recalled that he has long had "a desire to work in public service and to be a part of both the world of ideas and the field of action." He had grown up in a conservative atmosphere in South Dakota, and his parents were both Republican, but, as he told a reporter for the Associated Press, quoted in the *Christian Science Monitor* (December 6, 1962), "they would not question my personal political convictions because they believed that each individual must follow his own conscience in matters of mind and spirit." Convinced, as a result of his studies of American history, that the Democratic party was "more on the side of the average American," he joined that party in 1945. His subsequent complaint that the long-term dominance of the Republican party in South Dakota had resulted in an unhealthy political situation in the state brought a suggestion from Ward Clark a former Democratic state chairman, that he "do something about it."

In 1953 McGovern left his teaching position at Dakota Wesleyan to become executive secretary of the South Dakota Democratic party. At that time the fortunes of Democrats of South Dakota were at their lowest ebb. They controlled no major state office and held only two seats in a legislature of 110 members. During the next three years the state's Democratic party, under McGovern's leadership, underwent a process of rebuilding and revitalization. From 1954 to 1956 McGovern also served on the Democratic National Committee's advisory committee on political organization. In 1956 he decided to become a candidate for United States Representative of the First District of South Dakota, embracing the counties east of the Missouri River. Partly as a result of voter dissatisfaction with Republican farm aid policy, McGovern won in November 1956 over the incumbent Representative Harold O. Lovre by a vote of 116,516 to 105,835, and became the first Democrat to be elected to Congress from South Dakota in twenty-two years.

In the Eighty-fifth Congress, McGovern was assigned to the House Committee on Education and Labor and soon established a reputation as a liberal, who favored high supports for farm products, federal aid to small business, medical aid for the aged under Social Security, and federal aid to education at all levels. In March 1957 he unsuccessfully proposed an amendment to the Republican-sponsored corn-support bill that would have established high and rigid price supports for corn as well as for other farm products. Early in December 1957, McGovern warned a television audience that half of the nation's "mind power" would remain undeveloped unless the federal government granted financial aid to public schools. In 1958 he was one of the supporters of the liberal Kennedy-Ives labor reform bill, which was rejected. He opposed the more restrictive Landrum-Griffin Labor-Management Reporting and Disclosure Act, which was passed in the following year. Re-elected in 1958 by an increased majority, McGovern was assigned to the Agriculture Committee in the Eighty-sixth Congress. As a member of Congress, McGovern made several trips abroad. In 1957 he studied political and economic conditions in the Near East under a traveling fellowship given by the American Christian Palestine Committee. He was one of the nine Congressmen chosen to attend the NATO Parliamentarians' conferences held in Paris in 1958 and in Washington, D.C. in 1959. He was also one of three Congressmen selected to represent the United States at a world conference at Athens in 1959.

In January 1960 McGovern announced that he would be a candidate in the coming November elections for the United States Senate seat occupied by Republican Karl E. Mundt. A reporter for *Time* (October 17, 1960) noted during the campaign: "For the first time in generations South Dakotans have a clearcut choice between a genuine conservative . . . and a purebred liberal. . . ." McGovern fought a vigorous campaign, offering a farm program of his own and attacking Mundt's position on such issues as rural electrification. His loyal support of Presidential candidate John F. Kennedy after the Democratic National Convention, however, undoubtedly cost him votes in a strongly Protestant area, and he was defeated, polling 145,217 votes to Mundt's 160,579. (In the Presidential contest in South Dakota, Richard M. Nixon led Kennedy by 178,686 votes to 127,990.)

During his four years in the House of Representatives, McGovern had on a number of occasions urged that the United States use its abundant food resources to feed the hungry peoples of the world and had proposed the establishment of an executive office for that purpose. In December 1960 President-elect Kennedy, who shared his views, asked McGovern to serve as director of such a program.

On January 24, 1961 President Kennedy issued the second executive order of his administration, creating the Food-for-Peace program under authority of the Agricultural Trade Development and Assistance Act of 1954. In the following month McGovern and Presidential assistant Arthur M. Schlesinger Jr. visited Brazil and Argentina to discuss distribution of surplus grains, while another team, comprising James Symington and Stephen Raushenbush, approached the governments of other Latin American countries. In a report issued on March 30, 1961 McGovern recommended to the President that the Food-for-Peace program be expanded into "an instrument of the nation's foreign policy" and urged an immediate increase beyond the $300,000,000 fund currently available for grants to governments that were unable to buy sufficient food with their limited currencies. In April 1961, while attending a meeting of the Food and Agricultural Organization in Rome, McGovern urged President Kennedy to endorse a five-year, $11,000,000,000 program to feed the hungry and clothe the ragged of the world. By late 1961, the Food-for-Peace program was operating in about a dozen countries and constituted, according to Drew Pearson "one of the quietest but most spectacular achievements of the . . . Kennedy administration."

With the approval of President Kennedy, in April 1962 McGovern announced his candidacy for the United States Senate seat occupied by Republican Senator Francis Case of South Dakota. After Case's death in June 1962, his opponent became Lieutenant-Governor Joseph H. Bottum, who had been appointed to fill out the Senator's unexpired term. In July 1962 McGovern resigned his post as director of the Food-for-Peace program and was succeeded by Richard W. Reuter, a former director of CARE.

Conducting a relatively subdued campaign, based largely on personal contacts, McGovern championed the program of the Kennedy administration, particularly its policies of high farm price supports, medical care for the aged, and aid to education.

Bottum, on the other hand, charged the Kennedy administration with excessive spending and with lacking vigor in its confrontation with the Castro regime in Cuba, and maintained that the Kennedy family was exercising undue influence in trying to obtain a Democratic victory in the South Dakota Senate race. The outcome of the election on November 6, 1962 was so close that a recount became necessary. In the final count McGovern received 127,458 votes to Bottum's 126,861, thus becoming, with a majority of only 597 votes, the first Democrat to be elected a Senator from South Dakota in twenty-six years.

Describing his position as that of a "moderate liberal," McGovern declared after the election, as quoted by Godfrey Sperling Jr. in the *Christian Science Monitor* (January 8, 1963): "Since the end of World War II, my overriding interest has been exploring every avenue for the attainment of world peace." Taking his seat in the Eighty-eighth Congress, McGovern was assigned to the Senate committees on Forestry and Agriculture and on Interior and Insular Affairs. In his maiden speech in March 1963 he supported President Kennedy's Alliance for Progress program of aid to Latin America. He criticized what he called "our Castro fixation," and declared that instead of making anti-Communism an end in itself the chief goal of the United States should be "to point the way to a better life."

In a Senate speech in August 1963 McGovern proposed a $4,000,000,000 reduction in the nation's defense budget, maintaining that the United States already had a vast "overkill" capacity. In October of that year he joined ten other Senators, including Hubert H. Humphrey, in proposing a national economic conversion commission to ease the conversion of the nation's industries from a cold-war economy to peacetime conditions. Although he supported President Lyndon B. Johnson's request, in August 1964, for military power to meet emergencies in Southeast Asia, he expressed misgivings about United States policies in that area and proposed a fourteen-nation conference to seek a political settlement there.

As a Senator from a state with a predominantly agricultural economy, McGovern supported such administration measures as the Feed Grains Acreage Diversion Program and the 1964 Farm Bill, although he felt that the latter did not provide enough wheat supports and urged that these be increased. Other key legislation supported by McGovern during the Eighty-eighth Congress included ratification of the nuclear test ban treaty, Medicare, and anti-poverty measures.

In January 1965 McGovern delivered a Senate speech on United States involvement in Vietnam in which he declared that he was "very much opposed to the policy, now gaining support in Washington, of extending the war to the north." Addressing the Women's National Democratic Club in March 1965, McGovern outlined a ten-point program for eliminating poverty and hunger on a world scale and asserted that while American farm income must be protected, agricultural policy should be based primarily on human needs rather than on economic factors. Among other things, he called for the removal of restrictions on the Food-for-Peace program that prevent the United States from selling or giving food to Communist countries. In August 1965 McGovern joined with Senator Walter F. Mondale of Minnesota in offering an amendment to the omnibus farm bill that would abolish the existing requirement that 50 percent of all wheat sold commercially to the Soviet bloc must be shipped in United States vessels.

In late 1965 McGovern visited South Vietnam, where he talked with military and civilian officials and toured refugee camps. On his return in January 1966 he expressed the view that the basic flaw in United States policy toward Vietnam was the assumption that the fundamental issue was military rather than political, and he asserted that "the negotiations ought to be primarily between the two competing groups in South Vietnam." In May 1966 McGovern and Senator Edward M. Kennedy of Massachusetts joined in urging President Johnson to appoint a "blue-ribbon" commission to reassess United States policy toward Communist China with the aim of bringing about improved relations. In his speech to the Senate, McGovern observed that as a result of making anti-Communism "the guiding principle of our policy in Asia" the United States had often "become identified with corrupt, stupid, and ineffective dictators." He added that the "obsession with Communism" had "pulled us into the Vietnamese struggle" and that it had "dictated our policy toward China for the past two decades."

In voting on key legislation during the Eighty-ninth Congress, McGovern supported the Voting Rights Act; the amendment to eliminate the national origins quota system from the Immigration and Naturalization Act; the Appalachia Regional Development Act; the Housing and Urban Development Act of 1966; and increased federal minimum wages. In January 1966 he introduced a Food-for-Peace bill that aimed at planned production for foreign aid instead of mere disposal of surpluses, while at the same time increasing government aid to domestic farmers.

McGovern is the author of the book *War Against Want: America's Food for Peace Program* (Walker & Co., 1964), with a foreword by Lyndon B. Johnson. In reviewing the book, Joseph Gremillion wrote in *America* (December 19, 1964) that McGovern "shows and feels the human side of this hardheaded response to national and world politics." A second book by McGovern, *Agricultural Thought in the Twentieth Century*, was published by Bobbs-Merrill and Company in 1966. McGovern also occasionally presents his views on foreign and domestic policies in magazines and on television panel programs.

George S. McGovern was married on October 31, 1943 to Eleanor Faye Stegeberg, a former legal secretary. They have four daughters, Ann, Susan, Mary, and Teresa, and one son, Steven. Senator McGovern is six feet one inch tall, weighs about 175 pounds, and has blue eyes and brown hair. He lists swimming, hunting, walking, reading, piano-playing, and the movies as his favorite recreations. According to a profile in the New York *Times* (July 30, 1966), he is also "an indifferent photographer and an occasional golfer," as well as "a keen student of history." McGovern is a thirty-second degree Mason and an Elk.

He belongs to the Kiwanis Club, the American Legion, the Veterans of Foreign Wars, and the American Historical Association. In 1962 Wilmington College in Ohio gave him an honorary LL.D. degree.

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MacINNES, HELEN (CLARK)

Oct. 7, 1907- Writer
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Beginning with *Above Suspicion* in 1941, Helen MacInnes has written thirteen novels, most of them spy stories, that have sold more than 4,000,000 copies in twenty languages. Those figures rank her among the most successful contemporary women writers and are especially significant in view of the odds against the enduring popularity of a novelist not inclined to cater to a widespread taste for obscenity, sadism, and science-fiction gadgetry. Her mastery of the suspense genre rests upon a combination of political analysis in international affairs, moral conviction, violent action, humor, and romance. Although her characters may tend to be Good Guys and Bad Guys, they are believable people, neither subhuman nor superhuman. Her literary craftsmanship enables her to sustain a factual and plausible approach to espionage without sacrificing chills and thrills. Miss MacInnes is the wife of Gilbert Highet, who holds the Anthon Professorship of the Latin Language and Literature at Columbia University.

Helen Clark MacInnes Highet was born in Glasgow, Scotland on October 7, 1907, the only daughter of Donald McInnes, a businessman, and Jessica Cecilia Sutherland (McDiarmid) McInnes. (She has adopted a variant spelling of the family surname.) Her brother, Ian McInnes, is now living in England. When she was about five years old, the family moved to Helensburgh, a residential town in Dumbartonshire, and a popular resort. Surrounded by magnificent scenery and rich in recreational and educational opportunities, it was "an ideal setting" in which to grow up, Helen MacInnes has said. In an autobiographical sketch in *Twentieth Century Authors; First Supplement* (H.W. Wilson, 1955) she also recalled that to balance the physical freedom of abundant outdoor activity, "our manners were strictly disciplined at home, our minds were severely educated in the old Scots tradition (give a child as much work as possible—it can learn more than you think), and our Sundays were completely Presbyterian."

At the highly rated Hermitage School in Helensburgh, she obtained a thorough and well-rounded preparation for college. She also took piano lessons, played tennis and golf, and was a member of the school's hockey team. Only sixteen when she graduated from the Hermitage School in 1924, she attended the Girls' High School in Glasgow for a year before entering Glasgow University. There she played on the university tennis team, belonged to the beauty chorus, and danced in college shows. A diligent student, she majored in French and German, minored in English, geology, and moral philosophy, and took her M.A. degree in 1928.

During her last year Helen MacInnes had worked part time as a cataloguer in the Glasgow University Library. Upon graduation she became a member of the library staff, as a special cataloguer of the Ferguson Collection of early printed books, mostly of the fifteenth and sixteenth centuries. Then for a year she was employed by the Education Authority of Dumbartonshire to select books for libraries in both rural and industrial areas of the county. In 1930 she enrolled in the School of Librarianship of University College, London, where her special interests were bibliography, paleography, and the history of the English novel. For recreation she played tennis—again on the university team—went to concerts, and read many of the latest books. She was awarded her diploma in librarianship in 1931.

About six years earlier, when still a teen-ager, and a freshman, Helen MacInnes had met Gilbert Highet, a sophomore, at the University of Glasgow. After his graduation from Glasgow he went on to take a double first in Classics at Oxford University. On September 22, 1932, following his appointment to a fellowship at St. John's College, Oxford, he and Helen MacInnes were married. They spent several summers during the 1930's traveling in Europe, and to finance their trips they collaborated on translations of books from German into English, including Otto Kiefer's *Sexual Life in Ancient Rome* and Gustav Mayer's *Friedrich Engels*. In her leisure time Helen MacInnes acted in amateur productions of the Oxford Dramatic Society and the Experimental Theatre and other college groups, in plays by Shakespeare, Shaw, Cocteau, and Pirandello.

In 1937 Gilbert Highet accepted an invitation to teach for a year at Columbia University in New York, and before the year was over he had agreed to remain at Columbia as professor of Greek and Latin. The Highets moved with their small son and all their possessions from Oxford to New York, and in 1939, when they were well settled in their new home, Helen MacInnes started to write her first book. At Oxford she had half-planned a novel, but apparently lacked the self-confidence to work seriously at it. Then in the late 1930's she began to keep a diary, or notebook, in which she recorded newspaper accounts of Nazi developments, analyzed them, and made her own predictions. When Gilbert Highet read over her notes, he assured her that the time had come for her to write the novel she had sometimes talked about.

Above Suspicion (Little), which appeared in 1941, is the story of an attractive English couple who, being above suspicion, are sent to Germany in the summer of 1939, just before the outbreak of war, to find the whereabouts of a British anti-Nazi agent while seeming to be on a vacation tour. In her review for the New York *Herald Tribune Books* (July 13, 1941) Rose Feld praised it for being much more than an excellent first novel: "It tells an exciting story with the technical smoothness of an accomplished writer; it creates a mood of suspense which carries through to the end of the volume, and it possesses what is rare in a book of this sort, a subtle note of humor which contributes to the distinction of the job." Clifton Fadiman saw in it possibilities for a "top-notch" motion picture, thus anticipating the Hollywood producers who starred Joan Crawford and Fred MacMurray in an MGM film version in 1943.

Helen MacInnes' first novel set a high standard by which all her later work has tended to be measured. *Assignment in Brittany* (Little), published in 1942, proved that *Above Suspicion* was no fluke. In this exciting tale of espionage in the summer of 1940 after the collapse of France, her hero is a British agent who has to impersonate a Breton nationalist. Just as perceptively as she had earlier evoked the atmosphere of Nazi Germany, here Miss MacInnes caught the courageous spirit of the people of Nazi-occupied Brittany. *Assignment in Brittany* was used in indoctrination courses to train Allied personnel in helping the French underground movement. In 1943 MGM made it into a movie, with Susan Peters and Jean-Pierre Aumont in the leading roles.

As a writer who deals with contemporary history in her adventure-suspense stories, Helen MacInnes feels obligated to make the background of her books as factual and authentic as possible. The Mont-Saint-Michel of *Assignment in Brittany*, like the places of her other novels, was reconstructed both from first-hand observation and from extensive research into the past and present historical events, customs, religion, and politics of the region. The integrity of setting that distinguished her first two novels became a trademark of her work, including her other novels about World War II: *While Still We Live* (Little, 1944), whose heroine is a British girl exposed to the dangers of the Nazi invasion of Poland; and *Horizon* (Little, 1946), which recounts the perils of a British prisoner of war in the South Tyrol trying to serve the Allied cause after the Italian surrender. In those novels, as in *Assignment in Brittany*, the author is realistically concerned with the heroic efforts of organized underground resistance to totalitarian aggression.

Like the backgrounds of her novels, Miss MacInnes' characters are based on close observation, but they are imagined rather than copied after particular persons that she has known. Her characters and plots, which quite often are adaptations of actual events, are interdependent in development, and most of her books have deftly handled romantic subplots, largely invented. One of her novels, *Friends and Lovers* (Little, 1947), appears to be, at least in part, autobiographical. A straight love story set in Scotland, London, and Oxford, it tells with grace and warmth of the efforts of two students to arrive at personal values on which to build their marriage and careers. Another nonsuspense novel, *Rest and Be Thankful* (Little, 1949), inspired by Miss MacInnes' enthusiasm for the American West, is a good-natured satire about Easterners' encounters with Western living in the hills of Wyoming. She had vacationed in Wyoming for several months and has since revisited the Western states.

HELEN MACINNES

As her novels indicate, Miss MacInnes believes that the price of liberty is still eternal vigilance. Even in the light-hearted *Rest and Be Thankful*, she introduced a note of concern over postwar Communist propaganda efforts to undermine democratic values in the United States. In *Neither Five Nor Three* (Harcourt, 1951) she returned to the suspense novel to expose Communist techniques used in infiltrating New York City intellectual groups.

Since then she has investigated other Communist operations in the expanding cold war in half a dozen fast-paced thrillers whose cliff-hangers and surprises are made plausible largely by the authenticity of scene: Washington, D.C. in *I and My True Love* (1953); Switzerland in *Pray for a Brave Heart* (1955); Rome and Perugia in *North from Rome* (1958); Sicily and Greece in *Decision at Delphi* (1960); Paris and Venice in *The Venetian Affair* (1963); and Paris and the Greek island of Mykonos in *The Double Image* (1966). All of those novels were published by Harcourt, Brace & World.

Because she uses so many factual details in her stories of international intrigue, Helen MacInnes is sometimes asked whether she has access to sources of inside information—whether, for instance, her husband, who was assigned to intelligence work in the British army during World War II, may have passed along a special insight into espionage, if not a few official secrets. Her account of how she came to write her recent *The Double Image* perhaps provides a clue to how she generally gets ideas for her books. One day in the early 1960's she was puzzled by a newspaper report that the supposed grave of a Nazi war criminal had been found empty. In thinking over possible answers to the questions that the report had raised, she began to write a novel about Nazi-Soviet agents who, in the style of the real Richard Sorge, divided their "loyalties." Much of her technical information about espionage, Miss MacInnes has explained, is taken from published evidence accumulated by the Federal Bureau of Investigation. She has also pointed out that the factual basis of the material about narcotics smuggling that she used in *North from Rome* can be verified in Interpol and United Nations reports.

Max Lerner devoted one of his columns in the New York *Post* (October 4, 1964) to commendation of Helen MacInnes and particularly to *The Venetian Affair,* which in part concerns Communist manipulation of the Algerian OAS for anti-West purposes. "This is good political science as well as blood-and-thunder suspense," he wrote. "I warn you, however, that both the ritual conservative and the ritual liberal won't like the book's politics." Miss MacInnes once described herself as an internationalist who is inclined to Jeffersonian Democracy and opposed to all forms of totalitarianism—Nazi, Fascist, and Communist. She is more closely allied in the significance of her work to Arthur Koestler and Rebecca West than to any popular writer of spy stories.

Once when asked about her preference for tales of espionage, Helen MacInnes said, "A peaceful country needs a good intelligence service. Freedom will not survive unless we know the nature of the attack on it. That is what my books are all about." Her books include a reading version of her two-act play *Home Is the Hunter* (Harcourt, 1964), a sophisticated comedy about the return of Ulysses from the Trojan Wars. Its theme, she has pointed out, is close to that of all her work: "the conflict between the peaceful man who wants to live in his own home without disturbance, and the aggressor and invader who must be ousted, at whatever cost. In his own time, Ulysses was a one-man resistance movement."

Although Miss MacInnes' cardinal rule is never to write with an eye on sales, all her novels have been best sellers and are said to have earned her about $1,000,000. The languages into which her work has been translated include Portuguese, Greek, Arabic, Tamil, Hindi, and Urdu. *The Venetian Affair* and *The Double Image* became alternate selections of the Book-of-the-Month Club, and the former was released as a motion picture by MGM in 1967. *North from Rome* and *Decision at Delphi* have been bought by motion-picture producers, but they have not yet been filmed.

The Highets have been American citizens since 1951. Their son, Gilbert Keith MacInnes Highet, a graduate of the Harvard Law School, practises law in New York City. In *Time* magazine (March 18, 1966) Helen MacInnes was described as "the acknowledged queen of spy story writers, and a handsome queen of great charm to boot." She is five feet four inches tall and has sparkling blue eyes, dark-brown curly hair, and a lively, cheerful manner. Her speech retains a bit of her native burr. In 1966 she was awarded the Columbia Prize in Literature by Iona College in New Rochelle, New York.

Among Helen MacInnes' hobbies are chess, golf, gardening, mountain climbing, and traveling—with emphasis on museums and classical ruins. She and her husband share many recreational interests. "They think they complement each other," Harvey Breit wrote in *The Writer Observed* (1956). "Mr. Highet's background of classicism is perpetually enlightening to his wife. Miss MacInnes' interest in the novel and her apparently effective way of getting Mr. Highet to read fiction has given a human and esthetic edge to her husband's scholarship." Their enjoyment of music costs them considerable space in their Park Avenue apartment, where they play two-piano duets and write their books against a background of recorded stereo music.

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McLUHAN, (HERBERT) MARSHALL

July 21, 1911- Communications specialist; university professor; writer
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Hurdling the disciplinary borders of literature, art, education, philosophy, physiology, and sociology, Marshall McLuhan proposes that many of the radical social changes of the technological twentieth century can be attributed to the effects of electronic communications. "The medium is the message," he asserts; it is the nature itself of television, computers, and other media, far more than their content, that is reshaping civilization. An intellectual explorer, McLuhan intends to probe, expose, and provoke, rather than to explain or prove, and even the more skeptical of his critics recognize the heuristic importance of his controversial *Understanding Media* (1964) and other books. Since the mid-1940's he has been teaching at the University of Toronto and since 1963 has been directing its Centre for Culture and Technology. On a leave of absence from Toronto, he is spending the 1967-68 academic year at Fordham University in New York City.

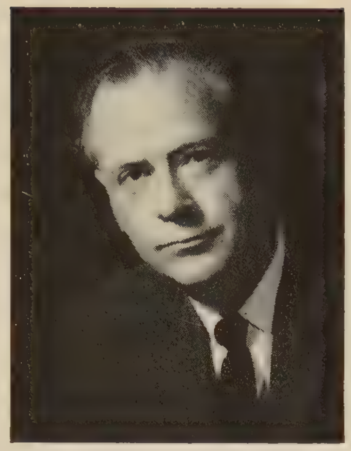
A native of the Canadian West, which he regards as an uncluttered and unconfused world compared to the East, Herbert Marshall McLuhan was born in Edmonton, Alberta on July 21, 1911 to Herbert Ernest and Elsie Naomi (Hall) McLuhan. His Scotch-Irish parents were of Methodist and Baptist faiths, but they sometimes attended services of other churches, and his brother became an Episcopal minister. An outgoing man who enjoyed talking with people, his father made his living as a salesman of real estate and insurance. His mother was an actress and monologist who, in his opinion, surpassed Ruth Draper.

The family moved eastward, to Winnipeg, in McLuhan's boyhood. At the age of ten, he recalls, he made crystal sets for himself and his friends and was thrilled by picking up broadcasts from a radio station in the United States' Midwest. When he enrolled at the University of Manitoba, his intention was to become an engineer. But, as he put it, during a long summer vacation, "I read my way out of engineering and into English literature." He was awarded his B.A. degree at Manitoba in 1933 and his M.A. degree in 1934.

During one vacation McLuhan took a trip to Europe on a cattle boat with a fellow student, W. T. Easterbrook, now professor of political economy at the University of Toronto. Shortly afterward McLuhan went abroad again, to study at Trinity Hall in Cambridge University, where he displayed considerable skill as an oarsman. He also attended the lectures of such brilliant scholars of English literature as I. A. Richards and F. R. Leavis. Although he left the campus after taking his B.A. degree in 1936, he continued his academic study of medieval education and Renaissance literature, obtaining his M.A. degree from Cambridge in 1940 and his Ph.D. degree in 1942. Fascinated by Elizabethan rhetoric, he submitted as his doctoral dissertation "The Place of Thomas Nashe in the Learning of his Time."

Meanwhile, in 1936, McLuhan had begun his career as a teacher in the United States, at the University of Wisconsin. *Newsweek* (March 6, 1967) quotes his comment on his first practical encounter with popular culture: "I was confronted with young Americans I was incapable of understanding. I felt an urgent need to study their popular culture in order to get through." It was, apparently, about a year or so after his move to the United States that he entered the Roman Catholic Church. The seeds of his conversion are said to have been nourished by a collection of G. K. Chesterton's essays, *What's Wrong with the World.* McLuhan's early critical literary articles for professional journals show a range of appreciation that covers such diverse writers as Coleridge and John Dos Passos, and he is the author of the introduction to a textbook of the selected poetry of Tennyson (Rinehart, 1956). His explorations in literature and in the study of communication also include the work of Gerard Manley Hopkins, T. S. Eliot, James Joyce, and many other writers who quite likely reflected or strengthened his interest in Catholicism.

McLuhan's religious persuasion may also account for his preference for teaching in Catholic institutions. He joined the faculty of St. Louis University in 1937 and then returned to Canada in 1944 to teach at Assumption University in Windsor, Ontario, a Basilian school, where he served for two years. Not long after going back to Canada he became associated with St. Michael's College, the Roman Catholic unit of the University of Toronto, at which he was named a full professor in 1952. Just a year before his promotion he had published *The Mechanical Bride; Folklore of Industrial Man* (Vanguard). Attacking the "pressures set up around us today by the mechanical agencies of the press, radio, movies, and advertising," he hit among other targets the Luce magazines, *Reader's Digest,* momism, the Great Books Program, and the professional mortician. Somewhat sparsely reviewed, his first book attracted widespread attention only after his later work had made him a popular figure in intellectual circles.



MARSHALL MCLUHAN

From 1953 to 1955 McLuhan, as chairman, directed a seminar on culture and communications sponsored by the Ford Foundation. With part of the $40,000 grant and in collaboration with the anthropologist Edmund Carpenter, he founded a periodical called *Explorations* to give seminar members a creative outlet. Together with Carpenter he also edited an anthology of selected material from the nine issues of the magazine, *Explorations in Communications* (Beacon, 1960). By the late 1950's his reputation as a specialist in communications had extended below the Canadian border, bringing him an appointment for 1959-60 as director of a media project for the United States Office of Education and the National Association of Educational Broadcasters.

At the University of Toronto, McLuhan had come to know the political economist Harold A. Innis, the author of *The Bias of Communication* (1951) and other books, who was one of several scholars that influenced him in formulating his theories about the effect of media on human development. Drawing liberally on his own impressive erudition, in 1962 McLuhan published *The Gutenberg Galaxy: The Making of Typographic Man* (Univ. of Toronto Press), which won the 1963 Governor-General's Award for critical prose, Canada's top literary award. In his study of the impact of the invention of movable type in the fifteenth century on the culture of Western Europe, he maintained that the linear forms of print account for linear development in music, for example, and for serial thinking in mathematics and the sciences. When print superseded oral communication, the eye, rather than the ear, became the principal sensory organ, and, according to McLuhan, this revolution produced self-centeredness in man and a fragmentation in society that in turn led to chauvinism.

With the dawn of the electronic age, and the development of electronic "circuity," in the twentieth century, however, McLuhan argues, man has been restored to certain of his tribal ways and the world has become a "global village." Electronic media, particularly television, he explains, has brought a redistribution and a heightening of sensory awareness, along with an immediacy in communication that reduces the separation between thought and action and diminishes isolation in human behavior. McLuhan's purpose in writing *Understanding Media: The Extensions of Man* (McGraw, 1964) was to call attention to how and why radio, telephone, TV, motion pictures, computers, and all other electronic forms of communication are restructuring civilization.

Any medium, McLuhan asserts, in a borrowing from Buckminster Fuller, is an extension of man, and because of electricity, man's central nervous system has become extended outside his body. The content itself of television, for example, is therefore less important than its effect, in making man a screen, or in intensifying his tactile and kinetic powers. TV, which McLuhan finds to be low in definition and to require audience "involvement," is what he calls a "cool" medium, whereas the informative book is a "hot" medium. The participation conditioning of a "cool" medium has implications on many fronts. In education, for instance, children of the TV generation are inclined more toward discovery than toward instruction; they want roles rather than goals.

It would seem that having expressed his disgust with the vulgarity and shabbiness of values of contemporary society in *The Mechanical Bride,* McLuhan refuses to judge whether the influences of electronic media on patterns of living are good or bad. Rather he seems to say that in the interests of man's own destiny, according to whatever sort of future he prefers, man should inform himself of what is happening to him and should be equipped with awareness to fight back if he so desires. As he told Richard Kostelanetz in an interview for the New York *Times Magazine* (January 29, 1967), "My entire concern is to overcome the determinism that results from the determination of people to ignore what is going on. Far from regarding technological change as inevitable, I insist that if we understand its components we can turn it off any time we choose. Short of turning it off, there are lots of moderate controls conceivable."

Several of McLuhan's critics think that he takes too submissive an attitude toward the fate of the book, which he describes as "obsolescent," if not "obsolete." His own acclaim testifies, ironically, to the continued power of the printed page, although some reviewers of his books complain that his writing is repetitious and disorganized, lacking the sequential thinking of linear man. In his segmented treatment of his subject he imitates the structure of electronic media.

One of his more severe critics, Dwight Macdonald, described *Understanding Media* in *Book Week* (June 7, 1964) as "impure nonsense, nonsense adulterated by sense." A few reviewers went to the other extreme in adulation. Perhaps the most general and considered reservation regarding his work arose from his insistence upon pushing his insights and his arguments too far, to include every phenomenon of contemporary society—from the hybrid forms of pop art to the outcome of the 1960 Presidential election in the United States. Overstatement, McLuhan has replied, is a means of stimulating discussion.

McLuhan's obscurity, which someone once said he uses "like a blackjack," has generated a spate of articles in mass-circulation magazines on understanding McLuhan. Acknowledging that his own "stuff" is so difficult that he has trouble understanding himself, he attempted a clearer explanation of his theories in *The Medium Is the Massage: An Inventory of Effects* (Random, 1967). The title, adapted from his best-known proposal "the medium is the message," is an example of his fondness for aphorisms and puns and characterizes his sense of humor. The co-author of this often entertaining and witty book, Quentin Fiore, presented more than 100 illustrations to show how media are transforming every aspect of man's life. McLuhan also made a recording, entitled *The Medium Is the Massage,* that bombards the listener's ears with a confusing variety of sounds. Over the babble McLuhan's voice can be heard expounding his thesis of the effect of media on modern man. Columbia Records released the disc in September 1967.

In an hour-long program about McLuhanism on NBC-TV in March 1967, McLuhan explained that the title of his book "is intended to draw attention to the fact that a medium is not something neutral—it does something to people. It takes hold of them. It rubs them off, it massages them, it bumps them around." People are unaware of the new media, he pointed out in the telecast, as he had in his books, because its content is the old media. Since it is emotionally more secure to live in the old media, people look at the present through a rear-view mirror.

Much in demand as a speaker at educational and other professional conventions, during 1966 McLuhan addressed the P.E.N. Congress, the National Bureau of Standards symposium on technology and world trade, the Public Relations Society of America, the Modern Language Association, and perhaps a score of other gatherings. He also worked on books slated for publication at a later date, including "Culture Is Our Business," and his articles for periodicals ranged from "What TV Is Really Doing to Your Children" for *Family Circle* (March 1967) to "The Memory Theatre," a learned book review for *Encounter* (March 1967). McLuhan wrote a section for a collection of approximately thirty essays on McLuhanism, entitled *McLuhan: Hot and Cool* (Dial Press, 1967). Edited by Gerald Emanuel Stearn, the book contains articles by such critics as Benjamin DeMott, Frank Kermode, Harold Rosenberg, Tom Wolfe, George Elliott, and Christopher Ricks, as well as McLuhan himself.

Meanwhile, at the University of Toronto, McLuhan continued to teach courses in modern drama and poetry, modern literary criticism, and media and society. Since 1963 he has also been the director of the university's Centre for Culture and Technology, which is engaged in research on questions of sensory perception and other matters relating to communications. In December 1966 McLuhan accepted an invitation to hold an Albert Schweitzer Chair in Humanities for the 1967-68 academic year at Fordham University, a Roman Catholic institution in New York City. The Chair is one of ten professorships supported by the New York State board of regents in order to attract prominent scholars to the state. Each award carries a $100,000-a-year stipend for the salaries of the scholar and his staff of clerks, researchers, and associates.

McLuhan was in the midst of moving his family to New York when, in early September just a few days before classes were scheduled to begin at Fordham, New York State Attorney General Louis J. Lefkowitz ruled that the professorship was invalid. He maintained that because it was awarded to a Catholic university it violated the state constitution's ban against aid to sectarian schools. Vowing to appeal the decision, officials at Fordham promised to honor their $100,000 contract with McLuhan, and he started his work there as planned, taking a leave of absence from his positions at the University of Toronto for the academic year.

During the late 1930's, while visiting California to do research at the Huntington Library, Marshall McLuhan met Texas-born Corinne Keller Lewis, who was studying drama at the Pasadena Playhouse. They were married on August 4, 1939 and are the parents of six children: Eric, Mary (Mrs. Thomas James Colton), Theresa, Stephanie, Elizabeth, and Michael. The family home is an unpretentious house in Toronto, and according to Kostelanetz' New York *Times* article, "The professor is a conscientious family man. . . . Every Sunday he leads his brood to mass."

McLuhan is tall and slim and has graying hair. His "hot" and "cool" classification, which he says applies to persons as well as media, seems to bog down when his somewhat nondescript appearance is contrasted with his dynamic, stunning, and off-hand outpouring of brand-new ideas on the lecture platform or in conversation. He is a fellow of the Royal Society of Canada and holds an honorary D.Litt. degree from the University of Windsor. In an interview with James R. Dickenson for the *National Observer* (May 30, 1966) he spoke about the pride he takes in understanding media and quoted Coleridge's Ancient Mariner, "We were the first that ever burst/Into that silent sea."

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MacMURRAY, FRED

Aug. 30, 1908- Actor
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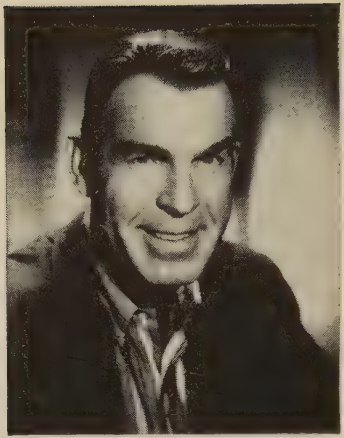
To judge actor Fred MacMurray by his own modest assessment of his talents and his less than driving ambition, he would seem an unlikely candidate for long-term success as a film star. Yet the one-time saxophonist, who came out of the Middle West without any acting aspirations, parlayed his low-pressure personality into an enduringly popular screen image. MacMurray may call himself an "actor by accident," but he has maintained a career for more than thirty years in a notoriously fickle profession, has played leading man to Hollywood's most glamorous women, and was one of the highest salaried people in the United States during the 1940's. His portrayal of the average, if sometimes bewildered, nice guy has become a classic in light comedy, although several side excursions into nice-guy-turned-heel roles established his versatility. With the advent of his television series *My Three Sons*, now in its seventh season, MacMurray cut the newest notch in a career that has seen the reluctant actor amass a fortune so sizeable that, even in Hollywood, it has become something of a legend.

The only child of Frederick and Maleta (Martin) MacMurray, Fred MacMurray was born Frederick Martin MacMurray on August 30, 1908, in Kankakee, Illinois, where his violinist father happened to be performing a concert at the time. MacMurray delivered his own first performance on the violin at the age of five, standing on a chair beside his father and trembling with a stage fright that still plagues him whenever he faces a live audience. The family first settled in Beaver Dam, Wisconsin, and then moved to Gilroy, California and Madison, Wisconsin for brief periods. Returning to Beaver Dam, MacMurray attended high school and graduated with ten letters in athletics and the American Legion medal for the best athletic and scholastic average. His musical background asserted itself in high school, where he played baritone horn with the American Legion Band and where, after buying a saxophone with money earned in a pea-canning factory, he organized his own three-piece orchestra, *Mac's Melody Boys*. In spite of the self-consciousness with which he had to grapple, MacMurray performed his first vocal and saxophone solos with the group on one-night stands in the Beaver Dam area.

His interest in a musical career led MacMurray to enroll in Carroll College in Waukesha, Wisconsin, where he augmented his scholarship from the American Legion by working six nights a week as saxophonist with a jazz band. He played some football, but gradually his interest in music conquered everything else, and he left Waukesha in 1926 for Chicago. There he found an opening with a dance band from Loyola University, and he worked at odd jobs so that he could study at night at the Chicago Art Institute.



FRED MACMURRAY

Playing in dance bands provided MacMurray with a start in the entertainment business, but he might never have gone West if his mother and aunt had not needed a driver for a trip to Los Angeles. He drove—and stayed, registering with Central Casting and working as a movie extra to fill in between orchestra jobs. In 1929 he was hired as a saxophonist-singer-comedian by the California Collegians, one of the first performing bands to play in vaudeville. With that group MacMurray made his Broadway debut in 1930 in *Three's a Crowd,* starring Libby Holman, Fred Allen, and Clifton Webb, and he understudied for Bob Hope in *Roberta.* His New York meeting with the head of Paramount's talent department resulted in a screen test; the screen test resulted in a contract, and MacMurray found himself once again on his way to the West Coast.

In 1935 MacMurray was loaned to RKO for his first movie, *Grand Old Girl,* but it was his third film, *The Gilded Lily,* (Paramount, 1935) opposite Claudette Colbert, that set him prominently in the public eye and launched him as a star. He appeared in such films as *The Bride Comes Home* (Paramount, 1935), *Alice Adams* (RKO, 1935), *True Confession* (Paramount, 1937), *Cafe Society* (Paramount, 1939), *The Egg and I* (Universal, 1947), and *Suddenly It's Spring* (Paramount, 1947). From them he emerged as the easy-going type with a penchant for park-bench sitting and popcorn eating —an image that fans found "natural" and "all-American." Billy Wilder has since characterized him as "everybody's nice fellow. He gives people the feeling that he's kind to dogs, children, mothers and widows."

As demand for the MacMurray charm grew, so did the actor's list of credits. His films, which also include *Double Indemnity* (Paramount, 1943), *Miracle of the Bells* (RKO, 1948), *Fair Wind to Java* (Republic, 1953), *The Caine Mutiny* (Columbia, 1954), *Rains of Ranchipur* (20th Century-Fox, 1955), and *The Apartment* (United Artists, 1960), have been variously listed as numbering from sixty to a hundred. He has appeared with more of Hollywood's choice leading ladies—Carole Lombard, Marlene Dietrich, Barbara Stanwyck, and Madeleine Carroll—than any other male star. Yet, dogged by the old shyness, he considers himself no great screen lover. In the *Saturday Evening Post* (February 24, 1962) he told Pete Martin: "Sometimes a writer writes scenes for people who just say 'Hi' to indicate they're in love. I play those scenes very well."

MacMurray established his reputation in the screwball comedies of the 1930's and 1940's, but by the early 1950's he had noticed their decline and turned to another staple of American entertainment, the Western. He made *Callaway Went Thataway* (MGM), *At Gunpoint* (Allied Artists), *Gun for a Coward* (Universal), *Quantez* (Universal), *Good Day for a Hanging* (Columbia), and one or two others in the decade between 1950 and 1960. MacMurray's first role as a heavy came in 1943 when Billy Wilder cast him in *Double Indemnity.* He played the part so well that he was later sought for similar roles in *Caine Mutiny* and *The Apartment.* The casting was effective because it contained the germ of the unexpected: in the dénouement of the film, the apparently ingratiating fellow was revealed as a heel. MacMurray handled the twist of character with such conviction that those three films were judged to be his most memorable achievements.

When Walt Disney asked MacMurray to do *The Shaggy Dog* in 1959, his career had begun to slacken off. The film marked his return to comedy, which he himself had always preferred, and initiated an association with the Disney studios that shows no sign of wearing thin. Since then MacMurray has portrayed a series of somewhat zany characters to fit the whimsical Disney films *The Absent-Minded Professor* (1961), *Bon Voyage* (1962), and *Son of Flubber* (1963). One of MacMurray's recent pictures for the Disney studios was *Follow Me Boys,* released in December 1966. Judith Crist in the New York *World Journal Tribune* (December 18, 1966) called it ". . . the worst film to emanate from the Disney studios . . . one that represents the depths of boobery and the heights of gooery . . ." Joseph Gelmis (*Newsday,* December 2, 1966) found it to be an "orgy of manipulative sentimentality." Archer Winsten lampooned it in the New York *Post* (December 3, 1966): "There are boys, all kinds of boys. Sooner or later they join the Boy Scouts under the stern, tender, understanding, sometime mistaken, always goodhearted leadership of Lemuel Siddons (Fred MacMurray)." In 1967 he starred in another Disney release, *The Happiest Millionaire,* which a reviewer for *Cue* called "a contender for the worst Hollywood film of the year." Family man or heavy, however, he has found it impossible to please everyone. According to a popular anecdote, he was walking in Disneyland one day when an elderly lady approached him and declared, "I always liked you until I saw you in 'The Apartment.' Now I hate you," after which she hit him with her purse and walked away.

Toward the end of the 1950's, MacMurray also began making guest appearances on television. He participated in the *George Gobel Show* at the opening and closing of each season, dubbing himself Gobel's "electronic zipper." On February 10, 1960 he starred in a CBS comedy special on *The American Cowboy*, which received generally favorable critical attention. Producers began to approach him with ideas for a weekly series, but he turned the offers down for the simple reason that he did not want to work that hard. He probably would have continued to decline offers ad infinitum if producer Don Fedderson had not approached him with a persuasive package: a comedy script; a partnership in the show; and a unique shooting arrangement whereby all the star's scenes would be filmed, and his work completed, within a thirteen-week period. The episodes would be completed by the rest of the cast on a normal production schedule.

On that basis MacMurray agreed to undertake the *My Three Sons* series, which cast him as the widower head of a household of three growing boys and a gruff, but lovable, father-in-law. The show premièred on September 29, 1960, and the following day was assessed by the New York *Times* as "attractive and amusing." Highly popular in the United States and in the thirty-three countries to which it is exported, the show has maintained a consistently high rating. The Columbia Broadcasting System purchased it from the American Broadcasting Company in 1965 for a price estimated at between $7 million and $10 million. In the mid-1960's MacMurray is experiencing a recognition that probably outdistances his early fame—a circumstance that he ascribes largely to the Disney films, to TV reruns of his older movies, and to *My Three Sons*.

Over the years MacMurray has repeatedly asserted that he never planned to be an actor; that it happened through a series of accidents; that, in fact, he is not an actor, but a personality. Whether he is doing comedy, westerns, or serious drama, he starts out as the same affable soul. He could never be accused of overplaying a role, nor has he ever torn a tender passion to shreds. "When I read some of the things other movie people say about their work, I think I'm in the wrong business," he has said. "I don't have any of those deep thoughts. I'm just myself—that's what I'm hired for." Critical reaction to his performances has run the scale from enthusiasm: "an excellent farceur"; "a master of timing and emphasis"; "vital, accurate," through indifference: "workmanlike"; "fair enough job," to dismissal: "routine, superficial"; "ill at ease"; "deadpan." The artistic merit of his pictures notwithstanding, MacMurray has rarely been mistaken in picking his scripts for their box-office potential. Just five of his movies released since 1960—four Disney films and Wilder's *The Apartment*—have grossed more than $70,000,000.

When interviewers ask MacMurray to account for his durability he tells them he's been lucky. He credits the good things that have happened to him to fortunate combinations of circumstances that found him in the right place at the right time. If he has any particular philosophy it centers on doing the things one enjoys, and then working enough to keep the wolf from the door. In the *Post* article he commented: "I take my movie parts as they come. I don't fly into an emotional storm about them." In another interview he summed up: "I guess I'm easy-going, or it looks that way. I have no great problems to solve, because I don't have too many answers, anyway." A star in the days when taxes were low—one year he was the highest-paid actor in the business—he has been thrifty and canny in his financial investments. His money is the subject of speculation and myth. His films earn him over $200,000 each; he has vast amounts of real estate, cash, stocks, and bonds; he owns interests in orange and lemon groves, oil, a knitting mill, and a hotel in Acupulco; his 2,300-acre cattle ranch north of San Francisco, which started out as a hobby, is valued at over $1,000,000.

While working in *Roberta*, MacMurray met dancer Lillian Lamont, whom he married on June 20, 1936. They adopted two children, Sue and Robert. After a seventeen-year marriage Miss Lamont died, and on June 28, 1954 he married the former actress June Haver. He and his family, which now includes adopted twin daughters, Katie and Laurie, live in a huge colonial house built for Nelson Eddy and modeled on the Blair House in Williamsburg, Virginia. It has a built-in studio where MacMurray relaxes with his water colors, and a workshop where he can indulge his bent for fixing things around the house. Although it has a swimming pool, added chiefly for its property value, lavish living is not MacMurray's style. His prime concern is having enough time to spend with his wife and children. Over six feet tall, weighing 200 pounds, with blue eyes and graying dark hair, MacMurray, who fishes, hunts, and plays a great deal of golf, has the year-round tan of an outdoorsman. Both he and his wife are accomplished chefs. He belongs to the Bel-Air Country Club.

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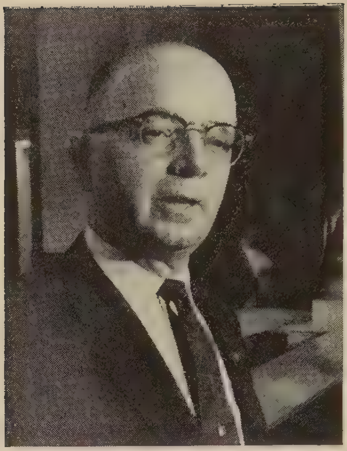
Who's Who in America 1966-67

MADDOX, LESTER G(ARFIELD)

Sept. 30, 1915- Governor of Georgia
Address: b. Executive Department, State Capitol, Atlanta, Ga. 30334

On January 10, 1967 Lester G. Maddox was sworn into office as the seventy-fifth governor of the state of Georgia. A former restaurant owner who campaigned as an avowed segregationist, Maddox had gained nationwide notoriety in 1964, when, in defiance of federal civil rights law, he drove Negroes from his restaurant with ax handle and pistol and then closed the establishment after being ordered by a federal court to integrate it. Maddox, who had never before served in a political office, defeated five rival candidates in the Democratic primary in September 1966. He was chosen governor by the Democratic-controlled Georgia state legislature after neither he nor his Republican opponent had gar-



LESTER G. MADDOX

nered a majority in the general election of November 1966. Since becoming governor, Maddox has made his peace with the federal government, and although he has a segregationist viewpoint, he has taken a moderate stand on a number of other issues.

Lester Garfield Maddox, the second of seven children of Dean Garfield Maddox and Flonnie (Castleberry) Maddox, was born on September 30, 1915 in Atlanta, Georgia. His father was a steelworker with the Atlantic Steel Company. Maddox recalls that he and his three brothers and three sisters grew up at a time when the family had to struggle to provide them with enough food and clothing to enable them to attend school. To help out at home, Maddox went to work as a newsboy at the age of twelve, selling the Atlanta *Georgian* on downtown street corners. During the Depression his father lost his job and the family had to give up their home. Lester Maddox dropped out of school in the eleventh grade to work full time. "I didn't have any socks to wear to school and the holes in my shoes were patched with cardboard," he has recalled, as quoted in the New York *Times* (September 30, 1966). "It got so bad that mother and dad had to go to the Community Chest to try and get us something to eat." Maddox later took courses in accounting and engineering and completed his high school education by correspondence.

After leaving school Maddox worked as a $4-a-week drugstore soda jerk and delivery boy and as an apprentice dental technician, and he was employed for a time at a jewelers' supply house. While still in his teens, he went into business for himself, rebuilding an old pigeon coop near his home into a vending stand and selling soft drinks and penny candy. Later he took a job with the Atlantic Steel Company at $10 a week. By the time he was nineteen, Maddox had worked his way up to the post of supervisor, the youngest in the company. He recalls that he lost his job in 1940 because he had refused to fire two Negroes who "were darn good workers" but who had been seen associating with union organizers by management officials. During the next four years he worked at defense plants in the Atlanta area and unsuccessfully tried poultry farming.

In 1944 Maddox, having raised $400, opened a small combination restaurant and grocery store north of downtown Atlanta and called it Lester's Grill. The business prospered. In 1947 he was able to buy a lot on Hemphill Avenue near the Georgia Institute of Technology, and build a drive-in restaurant that he called the Pickrick. The restaurant at first sold mostly frankfurters and hamburgers, but soon fried chicken was added to the menu and, as Mrs. Maddox has recalled, "everybody in town came."

Maddox has said that he had been a student of government since he first registered to vote at the age of twenty-one, and that he began to take an active role in politics when he became gravely concerned over the encroachment of the federal government on states' rights. He first entered the political arena in 1957, when he ran unsuccessfully for mayor of Atlanta against the incumbent, William B. Hartsfield, whose administration had a reputation for racial moderation. When Hartsfield retired in 1961 Maddox won a runoff position against Ivan Allen Jr. in the Democratic primary. Maddox, who received about half the white vote, was soundly beaten when virtually the total Negro vote went to Allen. He later asserted that he had "beaten everybody but Martin Luther King." The following year he ran for lieutenant governor and again reached a runoff. This time he faced Peter Zack Geer, another segregationist and archconservative. Maddox campaigned vigorously, and although he was again defeated he became well-known throughout the state.

By 1964 the Pickrick restaurant had grown to seven times its original size and was grossing some $500,000 a year. Although its success was primarily the result of the good food it offered at moderate prices, the restaurant became known throughout the South through Maddox's lengthy advertisements in Atlanta newspapers. In them he promoted the Pickrick while at the same time expounding his segregationist views and attacking what he called the federal government's encroachment on state and individual rights. (The Internal Revenue Service eventually refused to allow Maddox to deduct the commentary part of his ads as a business expense.)

When Congress passed the Civil Rights Act of 1964, opening public accommodations to all persons, regardless of race, Maddox announced that he would continue to refuse to serve Negroes in his restaurant. In July 1964, shortly after the new law went into effect, three Negro students tried to enter the Pickrick. They were chased away by customers wielding ax handles, while Maddox, who was standing nearby, reportedly waved a pistol and shouted at the students: "Get away you no-good dirty Communists!" A month later, three other Negro youths tried to enter the restaurant. They were immediately surrounded by a crowd of Maddox supporters who drove them away. Later that day Maddox, joined by 500 of his followers, staged a march in front of the Pickrick and threatened to shoot any Negro who came near him. The frenzied demonstration placed Maddox's name on the front pages of the nation's newspapers, making him a worldwide symbol of Southern white supremacist sentiment.

Confronted by a federal court order compelling him to serve Negroes, and threatened with contempt of court action if he failed to comply, Maddox decided to close the Pickrick restaurant rather than integrate it. Blaming his troubles on the administration of President Lyndon B. Johnson, Maddox went to Washington, D.C. to picket the White House. In August 1964 he made a trip to Atlantic City, where he picketed the Democratic national convention, protesting that his property rights had been destroyed. In the 1964 Presidential campaign, Maddox actively supported the Republican candidate, Senator Barry M. Goldwater. As one of the leaders of the state organization of Democrats for Goldwater he was credited with having helped the Senator to obtain a substantial plurality of the vote in Georgia. In March 1965 Maddox was tried on a charge of having pointed a pistol at a Negro who had tried to enter his restaurant. After deliberating for forty-seven minutes, an all-white jury found him not guilty.

Prevented by federal court order from reopening the Pickrick on a segregated basis, Maddox in early 1965 erected a monument—consisting of a small white building with a twenty-foot tower—in front of his former restaurant, to mourn the "death of private property rights in America." Into the base of the monument he placed copies of the Constitution and the Declaration of Independence, along with a coffin symbolizing "the end of freedom." He capitalized on his reputation by opening a souvenir stand in front of the shuttered restaurant at which he sold several thousand dollars worth of souvenir ax handles—known as Pickrick "Drumsticks"—to symbolize the segregationist's method of keeping the Negro in line. Maddox later sold the restaurant to two former employees, who reopened it on a desegregated basis. He then bought a furniture store, which he also called the Pickrick. (During Maddox's term as governor, the Pickrick furniture business is being managed by his wife.)

In October 1965 Maddox announced that he would run in the Democratic primary for governor the following year and published a platform of which he personally distributed 50,000 copies. "I didn't see no way in the God's world I could lose," he told Rex Reed, who quoted him phonetically in *Esquire* (October 1967). "People were fed up with the Communist dictators and rabble-rousin' bolsheviki 'roun' heah and I knew they'd support an ol' country boy like me." Although he appeared to have little chance of defeating his five opponents in the primary, Maddox, depending to a large extent upon his own financial resources and upon support by the Ku Klux Klan, launched a vigorous grass roots campaign, concentrating on the small towns and the back country, where he was most popular. Shunning travel by air because "you can't shake hands from a helicopter," he toured the state in his 1964 stationwagon and nailed small signs on poles and billboards, proclaiming the territory through which he passed as "Maddox Country."

In the primary election of September 14, 1966, Maddox came in second to former Governor Ellis G. Arnall. Since no candidate had obtained a majority, the Democratic candidacy for the gubernatorial race had to be determined in a runoff contest. When the votes were counted in the runoff on September 28, 1966, Maddox again surprised political pundits by defeating Arnall by a vote of about 430,000 to 360,000. Arnall, a New Deal Democrat and racial moderate, had been supported by most Georgia newspapers and by the Democratic hierarchy. For the eight preceding years Georgia had rolled up a record as one of the Deep South's most progressive states, and the administration of incumbent Governor Carl Sanders was noted for its moderation on racial issues.

According to political observers, the victory of Maddox in the primary was partly the result of support given to him by Republicans, who believed that he would be easier to defeat than Arnall in the November election. Another apparent factor was resentment against the Negro rioting that had rocked Atlanta during the first week in September. Maddox called his triumph a "people's victory" and attributed it to the determination of Georgians "to turn back the trend of socialism." The Rev. Martin Luther King Jr. asserted after the primary that Maddox's election made him "ashamed to be a Georgian."

Maddox's opponent in the November election was United States Representative Howard H. ("Bo") Callaway, a millionaire Goldwater Republican who also held segregationist views. Public opinion polls had given Callaway a slight edge over Maddox because of his heavily financed campaign and because Maddox—despite his official backing by the state Democratic party—lacked the support of most liberal and Negro voters. When the election results of November 8, 1966 were tabulated, Callaway had 453,665 votes, while Maddox received 450,626. Since 52,831 write-in votes were cast—most of them for Arnall—no candidate received a majority. Under Georgia law it was thus up to the state legislature to choose a governor from among the two leading contenders. Fearing that the heavily Democratic legislature would elect Maddox, Callaway's attorneys decided to challenge the constitutionality of the Georgia electoral law, which seemed to conflict with the Supreme Court's earlier one-man-one-vote decision. After two months of litigation the United States Supreme Court ruled on December 12, 1966 in a five-to-four decision that the Georgia Legislature indeed was empowered to select a governor in case of an electoral stalemate. On January 10, 1967 the state General Assembly elected Maddox the seventy-fifth governor of Georgia by a vote of 182 to 66. Ten members of the Assembly—including nine Negroes—abstained in the voting. Maddox was sworn in the same day.

In his inaugural address, on January 11, 1967, Maddox surprised segregationists as well as liberals by outlining a relatively moderate program for his administration. "I enter this office with no enemies to punish and no friends to favor," he said. Proclaiming his desire to be "Governor of all Georgians" regardless of race, he called for "peace and tranquility" and praised his moderate predecessor, Governor Carl Sanders, declaring that "the people do not want any undue change in the direction or policy of their state government." He also pledged not to allow "any extremist organization or group to have any voice or influence in any state program," and promised not to close schools or to impair "the right of a child to be educated or a teacher to teach." Although he had previously expressed great concern over federal interference in state affairs, he said that he saw "no necessity for any conflict to arise between federal and state authority." The speech was well received by moderates, and it caused Eugene Patterson, the editor of the Atlanta *Constitution*, to observe: "The man was elected like a demagogue, but he spoke like a Governor!"

Soon after taking office, Governor Maddox went to Washington, D.C. and conferred with President Johnson. "I was pleasantly surprised to find him so knowledgeable," Maddox said after the meeting. In March 1967 he declared that he would not support a third party Presidential movement in 1968, thereby setting back a movement to run former Alabama Governor George Wallace, a close political friend, as a "States' Rights" party candidate. "If conservatives are strong enough to form a third party movement, they should be strong enough to make their influence felt in the Democratic party," Maddox said.

Since taking office, Maddox has appointed Negroes to Selective Service boards, to the Georgia Bureau of Investigation, to special commissions, and to interim legislative committees. He instituted prison reforms after four Negro prisoners had escaped and then surrendered to him at the governor's mansion to tell him of penal conditions. He also embraced some of the federal government's antipoverty programs. On the other hand, Governor Maddox has bitterly attacked the federal government's guidelines on school desegregation, and he referred to a federal court order, issued in April 1967, demanding integration of all Southern schools by September 1968, as "ungodly, un-Christian, and un-American."

Determined to live up to his campaign promise to be the governor of the "little man" unbeholden to any political bloc, Maddox has regularly held open house at the executive mansion. A teetotaler and nonsmoker, he has earned the title of "Lester the Puritan" for his vigorous campaigns against drinking and gambling. Maddox has furthermore banned the wearing of miniskirts in the State Capitol, and he has insisted that male members of his staff have their hair cut above the ears. Every morning Governor Maddox summons his staff into his office for Bible reading and prayer.

Governor Maddox has been a member of the North Atlanta Baptist Church for thirty-two years, and he has taught a men's Bible class there. He is a York Rite and Scottish Rite Mason, a Moose, and a member of the United States and Georgia chambers of commerce, the Atlanta Better Business Bureau, the National Retail Furniture Association, the Buckhead Fifty Club, the Travelers Protective Association, and the Junior Order of the United American Mechanics. He is president of the Westgate Merchants Association, and he holds honorary membership in the Georgia Sheriffs' Association, the Peace Officers' Association of Georgia and the Justices of the Peace and Constables Association of Georgia. Commenting on his racial views, he told Reese Cleghorn of the New York *Times Magazine* (November 6, 1966): "I'm a segregationist because of a love for my people, because I believe it to be Christian and . . . American." He regards Negroes as intellectually inferior, although he concedes that they are progressing, and he believes that segregation of the races is the will of God.

Lester Garfield Maddox and his wife, the former Virginia Cox of Birmingham, Alabama, have been married for more than thirty years. They have four children, Linda (Mrs. Don Densmore), Lester Jr., Virginia Louise, and Larry, and two grandchildren, Tanya and Tamare Densmore. Governor Maddox, who is of medium height and slight build, wears half-rim glasses and has a long, balding forehead, a wavering jawline, and an amiable smile. He speaks in a high-pitched, nasal voice, and he looks, as one newsman has pointed out, like the friendly corner druggist. The Georgia chief executive credits God, who he has said was his "campaign manager," and Dale Carnegie, with much of his success. Maddox told Marshall Frady in the *Saturday Evening Post* (April 22, 1967): "Taking that Dale Carnegie [public speaking] course was the greatest thing I ever did. Dale Carnegie and prayer. Yessir." His main form of recreation is bicycle riding, and his favorite song is "God Bless America." When asked by Rex Reed in the *Esquire* interview whether he had his eye on the White House when his four-year term expired, Maddox replied, "Naw suh. I jus' wanted to see how fer a li'l fellow could go. I wanted to see if this wuz still America."

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MANCHESTER, WILLIAM

Apr. 1, 1922- Writer
Address: b. Wesleyan University, Middletown, Conn. 06457; h. 115 High St., Middletown, Conn. 06457

As novelist, reporter, foreign correspondent, and chronicler of important political families, William Manchester seemed well equipped to write the definitive account of the death of President John F. Kennedy. But nothing in his career had prepared him for the *cause celèbre* that his account of the weekend of November 22, 1963 was to become. "It is, of course, quite possible," he said in *Look* magazine (April 14, 1967), "to write a lackluster book about a spectacular calamity. . . . But dull prose is inconceivable if the writer is determined that his readers shall relive the events of the past, sparing them nothing, leading them back through each moment of what was, in this case, a mass ordeal." Whatever his approach, Manchester's *The Death of a President* is, in the words of Kenneth Crawford (*Newsweek*, January 9, 1967), "more than a book; it is a political happening."

William Manchester comes from a family that has been established in New England since 1638. He was born in Attleboro, Massachusetts on April

1, 1922, the first of William Raymond Manchester's and Sallie E. R. (Thompson) Manchester's two sons. His father was a social worker, who died when William was a teen-ager, and when his brother Robert Edward, now an Oklahoma City attorney, was a small boy. When Manchester was seven, he moved with his family to Springfield, Massachusetts, and attended its public schools. As a child, he was sickly, and since he was often homebound, he became an omnivorous reader. He remembers reading Ruskin, Macaulay, and Carlyle before the age of ten. The reading inspired him to make his first attempts at writing: he wrote poetry from the age of seven, short stories from the age of eleven. He graduated in 1940 from Classical High School in Springfield, where he had belonged to the debating society and the drama club, and went on to the University of Massachusetts to major in English.

Manchester had won a scholarship, but it amounted to only $60 a year. During the academic year, he worked forty hours a week in the college store, and summers, eighty-four hours a week in a machine shop. During vacations he worked at a Howard Johnson's soda counter and did road work for the Bristol County Highway Department. He still found time to swim for the varsity team.

Military duty interrupted Manchester's undergraduate course. He served with the United States Marines from July 2, 1942 until October 24, 1945, when he was discharged as a sergeant and decorated with the Purple Heart for injuries he sustained on Okinawa. The next semester he resumed his undergraduate studies at the University of Massachusetts.

When he obtained his B.A. degree in 1946, he was valedictorian of the graduating class. Manchester went on to the University of Missouri for his M.A. degree in English. He wrote his master's thesis on the literary criticism of H.L. Mencken.

After returning from Okinawa and before resuming his studies at the University of Massachusetts, Manchester had worked for two months as a reporter with the Oklahoma City *Daily Oklahoman*, and he worked for that paper again during the summer of 1946. As a result of his correspondence with Mencken, he went to Baltimore after receiving his M.A. degree and got a job as a police reporter for the Baltimore *Sun*. He worked for the *Sun* until 1954—as a reporter; as a foreign correspondent in England, continental Europe, Cyprus, Israel, Egypt, Turkey, India, Pakistan, Burma and Thailand; as a war correspondent with the French in 1953 in what is now North Vietnam; and as an associate editor.

In 1954 Manchester left the *Sun* to serve as confidential secretary to Mencken, who had by then been invalided by a stroke. The work consisted largely of reading aloud—the daily newspapers and the entire works of Joseph Conrad and of Mark Twain—and it continued until Mencken's death in 1956. Manchester then accepted a post as managing editor of Wesleyan University's Secondary School Services and Publications. In 1959 he was awarded a Guggenheim Fellowship, and that same year, he was made a resident fellow of Wesleyan's Center for Advanced Studies, a position he still holds.

Throughout the years that he worked on the *Sun*, Manchester was guided and encouraged by Mencken. A colleague who worked with them both described them to Fern Marja Eckman in the New York *Post* (December 24, 1966): "Bill talked the way Mencken talked, wrote the way Mencken wrote. I guess Mencken was Bill's first hero." Certainly Manchester's first book was a product of that relationship. Published in 1951 by Harper & Brothers, it is an authorized biography of Mencken called *Disturber of the Peace*. Richard Rovere in the *New Yorker* (January 20, 1951) said it was "written with verve, intellectual sophistication, and a prickly wit worthy of its eminent subject," but admitted at the same time that "as a work of criticism, it doesn't cut very deep."

WILLIAM MANCHESTER

Many of Manchester's articles, appearing in such magazines as the *Reporter*, the *Nation*, and *Holiday*, reflect his interest in political figures, perhaps inspired by his work as a police reporter and by his sometimes daring involvement in controversies of municipal and state government during his years on the *Sun*. The first of his four novels, *The City of Anger* (Ballantine, 1953), deals with corruption in American cities, based on the numbers racket in Baltimore. Gene Baro in the *Herald Tribune* (July 19, 1953) wrote that Manchester's writing was at its best "reminiscent of Nelson Algren or John Dos Passos." The next novel, *Shadow of the Monsoon*, published by Doubleday in 1956, was not very well received by its critics, nor was the third, a spy story published by Mill in 1958 called *Beard the Lion*, in which Anthony Boucher, the New York *Times* specialist in novels of mystery and espionage, found an "Ambler-like sense of the dangers of amateur intrigue." The fourth and last novel, called *The Long Gainer* (Little, 1961), which dealt with the political ambitions of a college president, was favorably reviewed by Wirt Williams in the New York *Times* on September 10, 1961, but at the same time he accused Manchester of "slipping far too often into feature-article prose."

Before his account of the Kennedy assassination, Manchester had published two books on major political figures. The first was *A Rockefeller Family Portrait* (Little, 1959), whose main theme is the similarity of character and interest between the founder of the Rockefeller family and Governor Nelson A. Rockefeller of New York. In 1962, *Portrait of a President: John F. Kennedy in Profile* was published by Little, Brown. An expansion of articles that had originally appeared in *Holiday*, it studied the development of John F. Kennedy during his first year and one-half in office. G. W. Johnson praised the book in the *New Republic* (October 8, 1962) for giving "a picture of a brave, honorable, and resolute man struggling with problems that may well be beyond his or any human capacity to solve," but Tom Wicker, in the New York *Times* (September 30)—in a phrase later to be much quoted—wrote that "this new book about President Kennedy can only be described as adoring."

Early in 1964 Mrs. John F. Kennedy, on the advice of friends and associates who had read *Portrait of a President*, asked Manchester to prepare an account of the assassination. Manchester accepted immediately and on February 5, 1964, resigned from Wesleyan University. On March 26 he and Senator Robert F. Kennedy signed a memorandum of mutual understanding stipulating that the complete manuscript would be reviewed by Senator Kennedy and by Mrs. Kennedy, and that the final text would be approved by them. The book was not to be published before November 22, 1968 unless Mrs. Kennedy approved an earlier date; Harper and Row would publish it, and the normal arrangements for royalties were substantially altered so that the Kennedy Library would receive the major portion of the profits on the book. Manchester was to receive only a portion of the author's normal return, and on the first printing only. Gains from serialization would belong to the author. On March 26 Robert F. Kennedy announced to the press that his family had asked Manchester to write the book "in the interest of historical accuracy and to prevent distortion and sensationalism." Manchester himself described his task as an "honor and a privilege and a solemn responsibility."

In an article in *Look* magazine (April 4, 1967) Manchester described in detail his painstaking research and the long hours he spent in interviews. Of those interviews the most important was probably the ten hours he spent with Mrs. John F. Kennedy. From his office in the National Archives, he canvassed the Washington scene for whatever information it had to offer. Although his efforts to interview President Lyndon B. Johnson proved unsuccessful, he received the co-operation of the Warren Commission and agreed not to begin research in Dallas until the President had accepted the Commission's report. In October 1964, according to Manchester (*Look*, April 4, 1967), Mrs. Kennedy sent him a carbon of a letter in which she had written, "I exercise no surveillance over what he is doing, and I do not plan to. He will present his finished manuscript and it will be published with no censorship from myself or from anyone else." Realizing that the book might have political implications, in January 1965 Manchester and Robert F. Kennedy agreed that it would be unwise to publish it in 1968, an election year, and they moved publication ahead to 1966 or 1967. In August 1965, with the reception of Arthur Schlesinger Jr.'s *The Thousand Days* in mind, Manchester wrote to Mrs. Kennedy, "Eliminating all controversy would be the gravest sort of offense. It would be worse than just missing the truth." In November 1965, exhausted by his labors, Manchester was hospitalized for twelve days, after which he immediately resumed writing.

The first draft of Manchester's account of the assassination was finished in March 1966. Both Mrs. Kennedy and Robert Kennedy decided against reading the manuscript themselves. Instead, Robert F. Kennedy turned his copy over to John Seigenthaler, editor of the *Nashville Tennessean*, and Edwin O. Guthman, the national news editor of the Los Angeles *Times*, both of whom suggested a number of changes and deletions, while Mrs. Kennedy submitted hers to her secretary, Pamela Turnure. Early that summer Manchester's editor at Harper & Row, Evan Thomas, who also served as liaison with the Kennedy family, told Seigenthaler that Manchester, worried about the time spent in editing, was afraid the book would never be published. On July 14 Seigenthaler called Thomas and said that the manuscript might properly be sent out for magazine bids. Four days later Manchester's agent, Don Congdon, sent out copies of the manuscript to various magazines, including *Life* and *Look*. On July 28, Manchester received a telegram from Robert F. Kennedy, stating that he had not read the book, but that he respected and trusted Manchester, that his family would place no obstacle in the way of publication, but that he expected that any serialization would be careful not to present a distorted view of the facts. The telegram was construed by Manchester and by his agent as approval of the manuscript, originally provided for by the memo of understanding in 1964. The Kennedy family later disagreed. On July 30 *Look* magazine, which Robert Kennedy had favored for serialization over *Life*, submitted a bid of $665,000 for world serial rights, and the bid was accepted. As Manchester later wrote, "my financial situation had changed dramatically."

Within the next few days, events took a new turn. Returning from Hawaii in early August, Mrs. Kennedy expressed distress over the state of negotiations, either because she thought the amount paid for serialization constituted commercialization of the project, or because a letter to her from Manchester spoke of approval of the manuscript, and she had not approved it. After conferring with her, Robert F. Kennedy telegramed Evan Thomas, expressing his feeling that the book should be "neither published nor serialized," and asking Thomas to inform Manchester. On August 12 Manchester and *Look* signed a contract. That same day, Manchester met in Washington with Senator Kennedy, Evan Thomas, and Seigenthaler, and declined to prevent *Look* from printing the serialized version. Kennedy called John F. Harding, counsel for *Look*, with the same request, and he too refused. Three days later Harding and William Attwood, representing *Look*, met in New York with Simon H. Rifkind and Burke Marshall, representing Mrs. Kennedy, to discuss the matter, and refused to stop publication. Another meeting, with Mrs. Kennedy at Hyannis Port, also failed to change their minds, but a few days later Harding announced in behalf of *Look* that publication would be postponed until January and the serialization reduced from seven to four installments. The six or seven copies of the manuscript, meanwhile, were all in different hands, all being marked with suggested changes, all probably different. Gardner Cowles, head of Cowles Publications, publishers of *Look,* declared that the magazine's copy would remain unchanged. Manchester met with a former adviser to John F. Kennedy, Richard N. Goodwin, and Mrs. Kennedy on September 6. At that time Mrs. Kennedy tried to enlist his help in preventing publication of the *Look* serial, but Manchester refused. Later in the month Cowles and Harding met with Goodwin and agreed that *Look* would accept factual, but not political, changes made in the manuscript by the Kennedys. On November 16 Manchester left for a month in England, while in New York and Washington the Kennedys and the publishers fruitlessly pursued their discussions.

On December 15, 1966, two days after Manchester's return from England, it was announced that Mrs. Kennedy would seek an injunction to block publication of the book and the magazine serialization of *Death of a President* on the grounds of breach of contract. The newspapers were full of reports of the dispute and of rumors about the contents of Manchester's book. There was speculation that the Kennedys feared that an unsympathetic picture of President Johnson would have unfortunate political consequences, and that the book contained tasteless personal references and revelations. Representatives of the Kennedy family announced that the suit did "not involve truth or accuracy but a breach of faith. Manchester has refused to take some material out and has refused to talk about other changes." The New York *Times* (December 12, 1966) printed the text of a statement by the Kennedy family in which it was contended that "Mr. Manchester and the publishers broke the written agreement, from which breach enormous profits will apparently flow." Manchester issued a statement (presented in the New York *Times* on December 19) saying that "the integrity of my book and my own honesty as a writer and a person have been attacked." Cass Canfield, head of Harper & Row, issued the publisher's statement (New York *Times,* December 20) in which he described the book as a "moving, sincere, and outstanding piece of writing" and argued that if the Kennedys had been willing to read the book, the "present situation might have been avoided."

On December 21 the Kennedys settled with *Look* out of court, and on December 27 a temporary truce was arranged between the Kennedys and Harper & Row in the expectation of an amicable settlement. A few weeks later the dispute was settled and litigation avoided. Manchester said, "Out-of-court settlements are often called 'compromises.' In this case a more accurate description would be 'a resolution of misunderstandings.'" According to Manchester in his *Look* magazine article, the deletions to which he agreed constituted only 1,600 words of his text; not a single incident was omitted, and none of the deletions was made on political grounds. In *Newsweek* (December 26, 1966) Manchester's dealings with the Kennedy family were described as an "incredibly complicated story [which] is, in its own way, as fascinating as the book itself. . . . It is a story essentially without villains, but rather a tragicomedy of good intentions."

When *Death of a President* appeared in serial form early in 1967, newsstand sales of *Look* increased fourfold. And when the book appeared in late March, reviews were mixed. Eliot Fremont-Smith in the New York *Times* (April 3, 1967) described it as a "massive, articulately organized and utterly compelling compilation of the most extraordinary amount of data," and Merriman Smith (*World Journal Tribune,* March 29) found it "much better than the build-up . . . an amazing piece of work." Richard H. Rovere in his otherwise somewhat negative *New Yorker* review (April 8) wrote that "Manchester's accomplishment is no mere triumph of access, doggedness, and callousness. It is the triumph of a writer who knows a great deal about the world and people and death and grief." Objections to the book concentrated on its stylistic extravagance, its profusion of extraneous detail, its lack of historical objectivity, and its indictment of Dallas. The book was a commercial success, as advance publicity had indicated. One half million copies were ordered before publication; it was chosen by Book-of-the-Month for its May selection; and Manchester received the 1967 Dag Hammarskjöld International Literary Prize. Toward the end of the controversy over *Death of a President,* Manchester became anxious to resume work on his next project, a history of the Krupp family.

William Manchester married Julia Brown Marshall, a former newspaperwoman, on March 27, 1948. He had met her while working for the Baltimore *Sun.* They have three children: John Kennerly, Julie Thompson, and Laurie. The Manchesters live in Middletown, Connecticut, near the Wesleyan campus. As a fellow in the Center for Advanced Studies, Manchester belongs to the university's Faculty Club. In 1965 the University of Massachusetts awarded Manchester an honorary doctorate in humane letters, and he became the first alumnus in its history to speak at the university's commencement exercises. Manchester is six feet tall and weighs 165 pounds. He has brown hair and blue eyes. Reading is his favorite pastime. "He reads very slowly," his wife says, "but will remember things verbatim years from now. And he reads things like German history for relaxation."

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MARCOS, FERDINAND (EDRALIN)

Sept. 11, 1917- President of the Republic of the Philippines
Address: Malacanang Palace, Manila, Republic of the Philippines

The sixth president to administer the Republic of the Philippines since that far-Pacific archipelago became independent of the United States in 1946 is Ferdinand E. Marcos, who took office in December 1965. Internationally, Marcos is best known as the leading Asian defender of American intervention in the Vietnamese war. At home, he is perhaps better known as a reformer struggling against entrenched opposition to cure deep-rooted national problems. The chief problems are crime and corruption, which merge notably in smuggling, an enterprise that nets the participants an estimated profit equal to one quarter of the Philippine national budget.

According to Hartzell Spence in *For Every Tear a Victory; The Story of Ferdinand E. Marcos*, the Spanish who conquered the Philippines in the sixteenth century noted that the Ilocanos, the most widely spread of Filipino tribes, were "hardy, healthy, and strong, the cleanest of all the native peoples and the most industrious, the only tribe to exhibit thrift and saving." By both paternal and maternal lineage, Marcos is an Ilocano. His parents were Mariano R. Marcos, a prominent educator and politician, and the former Josea Edralin, the daughter of rich landowners, who was a schoolteacher. The oldest of four children, Ferdinand Edralin Marcos was born at Sarrat, in the province of Ilocos Norte, northern Luzon, on September 11, 1917, nineteen years after the United States took over the country.

The Marcos children were imbued by their parents with habits of Spartan living, stoic self-reliance, and a fierce drive to excell others in whatever they undertook. The mother's influence was the more spiritual, inclining the children to teetotalism, scholarship, and reading. The father, a strict and somber disciplinarian who would not countenance tears in his sons, stressed physical development. Under his direction or with his encouragement, Ferdinand Marcos learned wrestling, boxing, tracking wild animals, jungle survival, and marksmanship. (At sixteen, he became the small-bore rifle champion of the Philippines.) The father's stress, according to Hartzell Spence, "was not on sportsmanship—it was on the victory." From his father Marcos also acquired his gifts as a polished orator in three languages (English, Spanish, and Ilocano).

Marcos' mother was Roman Catholic, but his father was a follower of Gregorio Aglipay, a priest who had broken with Rome to found his own Philippine Independent Church. According to a legend that persists throughout the Philippines, Aglipay before his death implanted a magic talisman—a sliver of medicinal wood—in Ferdinand Marcos' back, and that amulet has helped Marcos to escape death on several occasions.

Until the age of eight, Marcos was educated by his mother, at home and in the one-room schoolhouse in Sarrat, where she was the schoolmistress. In 1925, after the father became a congressman, the family moved to Manila, where Marcos had access to the only comprehensive educational facilities then existing in the Philippines. Marcos' memory, which is reputed to be prodigious, gave him an advantage in a school system where textbooks were scarce and consultation of them was therefore limited. Learning quickly by rote, he not only led his class in grammar school and high school but had time left over to excell in sports and forensics.

In 1934, after graduating from the preparatory high school of the University of the Philippines, Marcos entered the university on a scholarship to study law. At the university he again led his classmates in every field: scholastic achievement, sports, debating, and—as a member of the R.O.T.C.—military science. When he wrote his bar examinations in 1939, Marcos scored 98.01, an unprecedented mark so high that the examination officials doubted that it could have been achieved honestly. Called before the officials, he was, at his own request, questioned orally then and there, and in those difficult circumstances he scored 92.35.

Darkening Marcos' last year as a law student was the delayed allegation that he was the triggerman in the assassination of Julio Nalundasan. The latter had been killed by a .22 caliber bullet on September 20, 1935, three days after he had been elected over Marcos' father to the Commonwealth National Assembly. Marcos was found guilty on November 29, 1939, but the decision was reversed on appeal by the Philippine Supreme Court a year later. The appeal was argued by Marcos himself. Following his acquittal, Marcos was sworn in as a member of the Philippines bar and became a trial lawyer with his father's law firm in Manila.

The trial of Marcos, and the way he handled his own defense, brought him to national attention and made him a David-versus-Goliath hero to many Filipinos. His heroic reputation was enlarged and purified of the dross of courtroom notoriety, during World War II, when his sustained display of bravery and endurance as an intelligence officer and guerilla leader made him his country's most decorated soldier. Serving as an intelligence officer in the unsuccessful last-ditch defense of Bataan, he was wounded and taken prisoner by the Japanese. As a prisoner of war, he survived the nightmarish 120-kilometer Death March from Bataan to Central Luzon despite the ravages of fatigue, starvation, thirst, and malaria. He also survived the living conditions at Camp O'Donnell, where American and Filipino prisoners died at the rate of 300 a day, and he endured eight days of torture at Fort Santiago in Manila without betraying his country. Escaping from the Japanese, he became a leader in the Filipino resistance, where he helped to coordinate rival bands of guerillas. He established the Ang Mag Maharlika (Free Men), an underground courier system that gathered intelligence and passed it on to the American high command under General Douglas MacArthur, who was then planning strategy for returning to and liberating the Philippines.

When the United States forces invaded the Philippines in late 1944, Marcos won his second Silver

Star for single-handedly holding off a Japanese force. At the end of the war he was civil affairs officer of the United States Army's fourteenth infantry division, judge advocate general in the second infantry division of the Philippine Army, and the holder of more than a score of American and Filipino medals, including the Distinguished Service Cross. He held the rank of colonel.

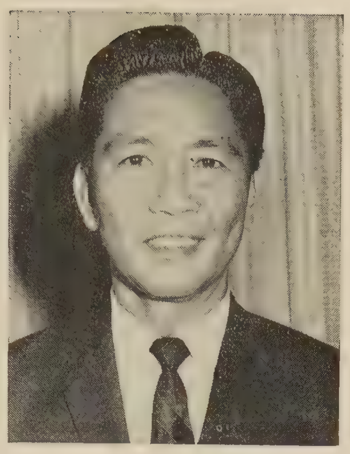
After the war, Marcos returned to Ilocos Norte, where he set about making a new home for his mother and sisters. (His father had been killed by the Japanese.) He resumed his criminal law practice and became known as the republic's most brilliant trial lawyer. In 1947, while serving as technical assistant to the late President Manuel A. Roxas, Marcos went to the United States as a member of the Philippine Veterans Mission, which succeeded in having Filipino veterans accepted under the American G.I. bill of rights.

In 1949 Marcos entered politics, running as the Liberal party candidate to the Philippine House of Representatives. Promising voters from the Ilocos Norte second district an "Ilocano President in twenty years" if they would elect him to Congress, Marcos won easily, and he was re-elected in 1953 and 1957. As a congressman, Marcos was a prolific writer of legislation and he served as House minority leader and chairman of several key House committees. The Philippine Congressional Press Club chose him as one of the ten outstanding congressmen for ten consecutive years.

In 1959 Marcos ran for the Philippine Senate and won the election with the largest plurality ever obtained in any Philippine election. Soon after entering the Senate he became minority floor leader, and on April 6, 1963 he was elected Senate president. In the record number of bills he introduced, Marcos championed civil liberties, land reform, and trade unionism. While in Congress, Marcos served as executive vice-president (1954-61) and president (1961-64) of the Liberal party. During the same period he headed the Philippine delegation to the Colombo Plan Conference in Canada (1954) and was a member of the Philippine delegation to the United Nations General Assembly four times (1954, 1960, 1961 and 1962).

The young legislator tried to obtain his party's nomination for the vice-presidency in 1957 and for the presidency in 1961, but in each instance he was beaten by Diosdado Macapagal. Marcos managed Macapagal's victorious presidential campaign with the understanding, according to some friends of Marcos, that Macapagal would retire after one term and back Marcos to succeed him. In 1964, however, Macapagal announced he would run for reelection. Embittered, Marcos bolted the Liberal party and joined the opposition Nationalist party, which nominated him for president on its ticket on November 22, 1964.

Marcos and Macapagal engaged in the bitterest, longest, and most expensive presidential campaign in the short history of the Philippine republic. During a year of campaigning, both men visited villages in every part of the Philippine archipelago. Because there was little difference between their platforms, Marcos concentrated his attack on Macapagal's inability to cope with the rising rate of crime in the Philippines, particularly smuggling and governmental graft. Macapagal, as quoted in *Life* (December 26, 1965), called Marcos a "murderer, a thief, a swindler, a forger, and a threat to the country." Each candidate spent more than $8,000,000 in the campaign. On election day, November 9, 1965, Marcos received 3,861,324 votes, more than 650,000 beyond Macapagal's tally. He was inaugurated as president on December 30, 1965.


FERDINAND MARCOS

During his first year as president, Marcos eliminated thousands of government jobs the need for which was dubious, in an effort to reduce waste in government spending. To increase national food production, he called for legislation authorizing subsidies to rice growers. Partly to counter the appeal of Communism, he pushed forward the efforts at land reform inaugurated by his predecessor, particularly in Central Luzon, where gross economic inequalities give Communist Hukbalahaps (more commonly known as Huks) fertile ground for influence. Above all, he took conscientious steps—including the dismissal of civilian and military officials guilty by collaboration or negligence in smuggling—to reduce crime and corruption and to change the national attitude that fatalistically accepted the twin problems. After ten months of such effort by Marcos, however, Robert Trumbull reported in the New York *Times*: (October 30, 1966): "Experienced observers of the Philippine scene say that dishonesty has become so endemic in Filipino life that the efforts of President Ferdinand E. Marcos to institute a general moral reclamation have shown only a minimal effect."

In campaigning for the presidency, Marcos agreed with his opponent, Macapagal, that Filipino combat troops should not be sent to add Asian color to the American military intervention in Vietnam. After his election he expressed a change of mind, but the Philippine Congress was antipathetic to his new stance. He asked the Congress only to authorize a non-combat force, and it was only with difficulty that he won that concession. The force authorized is the Philippine Civic Action Group (Philcag), a construction team with a projected strength of 2,000 men. The vanguard of the group, approximately 900 army engineers and security troops, were sent to Vietnam to build and repair bridges, roads, and irrigation ditches in August and September 1966.

Later in September 1966 Marcos visited the United States—"partly," in the view of the correspondent for the *Toronto Globe and Mail* (September 17, 1966), "to be paid back." In Washington, Marcos conferred with President Johnson and was promised an increase of American economic aid and military aid to the Philippines. President Johnson also promised his support for proposed legislation to increase compensation for Filipino veterans of World War II, and the two leaders signed an agreement reducing the lease of United States bases in the Philippines from ninety-nine to twenty-five years. Later in his two-week visit to the United States, Marcos reassured a joint session of Congress that the American military shield was needed in Asia, and he made a plea for peace in an address at the United Nations.

In October 1966 Marcos was the host and chairman of a conference of seven nations allied in the defense of South Vietnam. The leaders of the seven nations—the United States, the Philippines, South Vietnam, South Korea, Thailand, Australia, and New Zealand—met in Manila to confer on the course of the war and the chances of peace. Marcos urged the leaders, including President Johnson, to work out a common stand toward the day when negotiations with Hanoi would be possible. At the close of the conference those present signed a Declaration of Goals of Freedom and a Declaration of Peace and Progress in Asia and the Pacific. Marcos won wide praise for his role in the conference both abroad and at home. Correspondent Max Frankel noted in the New York *Times* (November 3, 1966) that Marcos, "who organized the Manila Conference that started it all, was seizing the mantle of statesmanship to enhance his own difficult position at home."

Ferdinand Edralin Marcos married Imelda Romualdez of Tacloban, Leyte, in 1954. A former beauty queen—she was Miss Manila of 1954—Mrs. Marcos comes from one of the Philippine's wealthiest families. Thirteen years his junior, Mrs. Marcos has been a decided asset to her husband's political career. During the presidential campaign she accompanied him throughout the country, making speeches and singing duets on the platform with him. One political pundit calculated that she was good for a million votes. The couple has three children: Maris Imelda R., Ferdinand R. Jr., and Maria Victoria Irene.

Marcos is of wiry build and stands just over five feet six inches tall. He has sleek jet black hair and brown eyes. Marcos tries to keep himself in top physical shape and is an excellent golfer, hunter, and skeet-shooter. A nonsmoker and teetotaler, the chief executive practises yoga. Widely read, Marcos speaks fluent English, Spanish, Tagalog (the Philippine language), and Ilocano, in addition to fifteen dialects. He is a Roman Catholic. Marcos, whose four-year term ends in December 1969, hopes that the Philippines will help to persuade other countries of the value of democracy. "We have the strength and potential," Marcos points out. "We have a free press . . . honest elections . . . skilled and intelligent labor . . . rich soil and ample resources. In all this part of the world, where will democratic ways work if they fail here?"

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MARDEN, ORISON S(WETT)

May 22, 1906- Lawyer; former organization official

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The ninetieth president of the American Bar Association, which represents some 122,000 lawyers, judges, and law professors, was Orison S. Marden, a New York City attorney, who succeeded Edward W. Kuhn in the office on August 9, 1966. Marden, who is head of the litigation department of the New York law firm of White & Case, is a past president of the New York State Bar Association and the Bar Association of the City of New York. He is perhaps best known for his leadership, since the 1930's, in the development of national and international agencies offering legal aid and defender services to the poor. His term as president of the ABA expired in August 1967, when Earl Morris of Columbus, Ohio succeeded him.

Orison Swett Marden was born in Sea Cliff, Long Island, New York on May 22, 1906 to Dr. Orison Swett and Clare (Evans) Marden. His father, a lawyer and physician, founded and edited the magazine *Success* and was the author of *Pushing to the Front* and other books on career-building. (Marden never learned why his father acquired the unusual given name Orison, which is derived from an old French word meaning "prayer" or "mystical contemplation.") Orison S. Marden received his secondary education at the McBurney School in New York City. Upon his graduation from McBurney in 1922, he entered New York University, to take the B.S. degree in 1926. He obtained his LL.B. degree at New York University Law School in 1929, and he was admitted to the New York State bar in 1930. While waiting for admission to the bar, he became an associate of White & Case, a prominent Wall Street law firm engaged in general practice. He later became head of the firm's litigation section, and he has been a partner in the firm since 1946.

Marden's service with the Legal Aid Society of New York City began in the 1930's, when he was one of twelve charter members of the society's Associates Committee, a group formed to interest young lawyers in the work of the society. In 1946 he was named a director of the Legal Aid Society of New York City, and since 1948 he has served on the executive committees of both the Legal Aid Society of New York City and the National Legal Aid and Defender Association. When in 1949 the services of the Legal Aid Society of New York City were extended to the federal courts, senior judge John C. Knox of the New York Federal District was quoted as crediting this significant extension of legal aid services "largely to the enthusiasm and resourcefulness" of Marden.

Marden served as vice-president of the National Legal Aid and Defender Association from 1949 to 1955 and was its president from 1955 to 1959. With Sir Sydney Littlewood he served from 1958 to 1960 as co-chairman of the International Bar Association's special committee to organize an international legal aid organization. When the International Legal Aid Organization was established, with headquarters in Oslo, Norway, Marden served as its first president, from 1960 to 1964. Marden also was chairman, from 1959 to 1966, of the National Council on Legal Clinics, the administering agency for an $800,000 Ford Foundation grant for the implementation of legal aid. As chairman of the National Defender Project, which administers a $6,000,000 grant from the Ford Foundation, he has helped to establish various types of public defender offices in several cities to serve as examples for other communities. In recent years he has also worked through his law firm in helping to organize legal aid services.

Long active in the American Bar Association, Marden served as chairman of its standing committee on legal aid work from 1948 to 1953, and he became a member of the 275-member House of Delegates—the association's policy-making body—in 1956. In keeping with the traditional practice of the American Bar Association, he was named president-elect of the association eighteen months before he was actually sworn in as president. The nomination took place on February 9, 1965, when a fifty-two member caucus of the House of Delegates, meeting in New Orleans, chose him over Albert E. Jenner by a vote of 27 to 25. Consistent with Marden's nomination was the adoption by the House of Delegates of a resolution calling for expansion of legal aid and public defender operations by the ABA and for coöperation with Federal antipoverty efforts. The resolution was praised by R. Sargent Shriver, the director of the national Office of Economic Opportunity, in a congratulatory telegram to the ABA.

Marden's nomination was ratified without opposition at the annual ABA convention at Miami, Florida in August 1965. Interviewed a few months later by Easy Klein of the Scarsdale (New York) *Inquirer* (December 9, 1965), Marden commented on recent court decisions concerning the rights of defendants. "The rights have been there all along," he pointed out, "but too often in the past they have been ignored." He expressed the belief that it is possible to enforce the law adequately while at the same time preserving individual rights, although this "may require more and better police work." Nowadays, he observed, "a man accused of crime must have a lawyer by his side almost from the moment the cop casts an accusing eye," and he predicted that the rights of defendants would be more widely recognized by local courts in the future. Between February and March 1966, at the request of Chief Judge Charles S. Desmond of the New York Court of Appeals, Marden served as chairman of a five-member bipartisan commission appointed by the court to formulate "a complete and valid reapportionment plan" for the New York State Legislature.

ORISON S. MARDEN

On August 9, 1966, at the ABA's annual convention in Montreal, Canada, Orison S. Marden was installed as the association's ninetieth president. The dominant theme of the convention was what Marden called the "legal explosion," the new emphasis on the rights of defendants resulting from recent Supreme Court decisions. With reference to these decisions, Marden observed at the time that the poor will be "more apt to observe the law and to regard the law as their friend rather than their enemy" once they discover that they are entitled to equal protection under the law. Among the topics debated at the convention was a key provision of a pending civil rights bill that would desegregate Southern federal juries by providing for the selection of federal jurors at random from voter registration lists. The measure was endorsed by the ABA House of Delegates after an impassioned defense of it by Nicholas deB. Katzenbach, then Attorney General of the United States.

In other actions, the House of Delegates authorized the creation of a new ABA section on individual rights and responsibilities and the continuation of studies on the Twenty-Fifth Amendment, electoral college reform, and updating of the association's somewhat outdated code of ethics. Marden devoted much of his maiden speech as president to the problem of ethics. He declared that although the ABA had no power to disbar lawyers licensed by individual states, it would conduct a national study of the situation and "suggest improvements in disciplinary procedures of state and local bar associations, to the end that those unworthy of membership in an honorable profession will be cast out and that effective discipline will be the rule throughout the land."

Further extension, in 1966, of the rights of accused to counsel as a result of the United States Supreme Court's ruling in the case of *Miranda vs. Arizona* brought from Marden the comment that while adjustment to the new rules might be difficult, "in the long view it's a healthy thing" and "should result in better police practices, better trials, more justice." On October 1, 1966, the ABA's Advisory Committee on Free Press and Fair Trial, headed by Justice Paul C. Reardon of the Supreme Judicial Court of Massachusetts, released after twenty months of study its hotly debated 226-page tentative report, proposing that both lawyers and police officials be barred from disclosing prior arrest records, confessions, and various other data concerning accused persons. In the view of some observers the ABA, in its proposals, attributed too much importance to the effects of pretrial publicity. On May 1, 1967 the ABA announced amendments to its original report, modifying its earlier recommendations about public statements by lawyers and police.

In January 1967 Marden named Charles S. Desmond, who had just retired from the New York State Court of Appeals, to head a new nine-member committee to study the effects of transportation strikes. In the same month, the ABA's Constitution Commission proposed abolition of the Electoral College and direct election of United States Presidents and Vice-Presidents, a recommendation ratified by the House of Delegates at its midwinter meeting in Houston, Texas, in February 1967.

On the local and state levels, Marden served on the executive committees of the Association of the Bar of the City of New York, from 1956 to 1960, and of the New York State Bar Association, from 1958 to 1962. In May 1960 he was elected to a two-year term as the fortieth president of the Association of the Bar of the City of New York, succeeding Dudley B. Bonsal in an office that had previously been occupied by such noted public figures as Elihu Root, Charles Evans Hughes, Henry L. Stimson, John W. Davis, and Robert P. Patterson. He served the New York State Bar Association as vice-president from 1962 to 1964 and as president in 1964-65, and he has been a director of the New York County Lawyers Association since 1959. He is a member of the International and Inter-American bar associations.

Orison S. Marden has served as a trustee of the New York University Law Center Foundation since 1960, of New York University since 1962, and of the William Nelson Cromwell Foundation since 1963. He became a director and member of the executive committee of the American Judicature Society in 1962 and chairman of the National Conference of Judicial Councils in 1963, and he served as chairman of the National Conference of Bar Presidents in 1964-65. He has also served as a director of the Lawyers Committee for Civil Rights Under Law, the Council of the Survey of the Legal Profession, and the Vera Institute of Justice. He is a trustee of the Practicing Law Institute and a fellow of the American Bar Foundation and American College of Trial Lawyers.

Marden has been a director of the New York University Alumni Association since 1946 and he served as its president in 1961-62. His fraternities are Delta Phi and Phi Delta Phi, and he is an honorary member of the Order of the Coif. He belongs to the Century Association, the Downtown Association, the Union League, and the Lawyers Club in New York City; the Scarsdale (New York) Golf Club; and the National Lawyers Club in Washington, D.C. Articles and papers by Marden on legal aid, the modern defender program, the problems of equal justice, and the role of the corporation lawyer, among other subjects, have appeared in various law journals. The National Legal Aid and Defender Association conferred its Arthur von Briesen Award on Marden in 1961. Marden deliberately avoids affiliation with any political party, so that allegations of political motivation may never impede his work in legal aid.

On March 1, 1930, Orison S. Marden married Virginia McAvoy, the daughter of the late New York State Supreme Court Justice John V. McAvoy. Mrs. Marden is a former director of the Family Service Association of America. They have two sons, Orison Swett 3d, who is an executive with CBS-TV, and John Newcomb, a lawyer. Marden, who is six feet three inches tall, is much in demand as an after-dinner speaker and always has a good collection of droll anecdotes on hand. According to a profile by Tom Poster in the New York *Post* (March 2, 1966), Marden "prefers dark gray suits with vests, golfs occasionally, reads rapidly and tries to see as much as possible of his five granddaughters." Poster quotes Marden's secretary, Mary Craib, as saying: "Putting it in a nutshell, the law is his life. . . . He is the quiet, unassuming man that you wouldn't pick out of a crowd but he is the man who gets things done." An associate of Marden, quoted in the New York *Times* (February 10, 1965), described him as "a great natural leader," adding: "That's why these jobs have sought him." One of his law partners was quoted as saying, "Once he takes a job, you can be sure that job will be done."

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MIERS, EARL SCHENCK (mī'ərz)

May 27, 1910- Author
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Earl Schenck Miers was one of the pioneers in reviving popular interest in the American Civil War and in Lincolnia, both as an editor and as the author of such books as *Gettysburg* (1948) and *The Great Rebellion* (1958). As the founding director of the Rutgers University Press, from 1944 to 1949, Miers laid the groundwork for the later publication by the press of the monumental *Collected Works of Abraham Lincoln.* Since 1952 he has devoted himself to the free-lance writing of adult and juvenile books on American history. In addition to his writing, Miers—himself handicapped from birth with cerebral palsy—devotes much of his time and energy to the National Society for Crippled Children and Adults.

Earl Schenck Miers was born in Brooklyn, New York on May 27, 1910 to William Schenck Miers, a house painter and janitor of Dutch Colonial descent, and Emma Swannell, the daughter of Thomas Swannell, an immigrant from England who had fought as a captain on the Union side in the Civil War. Before her husband found permanent employment as a maintenance man at the Bankers Trust Building in Manhattan, Mrs. Miers did piecework sewing at home for a tie factory. Miers has an older sister, Edith Miers Danks. An older brother, Leroy, died in infancy.

Miers' birth was a difficult dry breech delivery during which he suffered anoxia, a condition of low oxygen intake that is tantamount to suffocation. The attending physician, through furious effort, finally resuscitated the "blue baby," but not before the lack of oxygen had caused permanent brain damage resulting in what is now diagnosed as athetosis, one of the many types of cerebral palsy. What this meant in practical terms to Miers he has described in his autobiography, *The Trouble Bush* (Rand McNally, 1966): "The day . . . began for me as though I were trying to thread a needle on a moving train. . . . My arms shook. . . . I had a speech impediment. . . . When I drank liquids, the glass had to be held for me; at mealtime, my meat had to be cut; my hair had to be combed for me."

When Miers was growing up—in Brooklyn, New York and later in Hackensack, New Jersey—medical science was woefully ignorant on the subject of brain damage, and superstition filled the gap. Neighbors looked upon "the shakes" as a punishment of God, and physicians were almost as primitive in their diagnosis, testing the parents for syphilis or telling them, as Miers recalls in his autobiography, " 'Keep the bowels open and make the child take long periods of rest in a room with the shades drawn' . . . as though there were something especially nervewracking in clouds and blue sky and a child's soaring imagination."

Most parents of athetoids, capitulating to the ignorance and superstition around them, withdrew their afflicted children from normal preparation for adult life. Some did it in despair, hiding the children away in institutions or at home or abandoning them, untrained, to the role of public curiosities. Others, with false hope, subjected the children to an endless variety of experiments in therapy of a kind that could not possibly restore a single damaged brain cell. Miers was more fortunate. His mother haunted clinics and chiropractic offices for two years in search of a miracle, but her prevailing attitude was expressed in a folk saying that she quoted regularly: "If all of life's troubles were hung on a bush, you'd still pick your own." His father, with an instinct wiser than the science of the time, from the beginning accepted his son's limitations realistically. He taught him that he might "in some things . . . just have to depend on other people," but that he must in any case "live and grow up just like everyone else."

EARL SCHENCK MIERS

Emerging victorious from a fierce encounter with the school's principal, who insisted that "a—a—child like this . . . belongs in an institution," Mrs. Miers enrolled her son in Public School 72 in Brooklyn, and he continued to attend public schools after the family moved to Hackensack. He learned to read quickly and, as he recalled in his autobiography, he "became almost at once a proficient student of history, as though all of Nana's ancestors whispered to me how they had reacted to events gone by." The Nana to whom he referred was his father's mother, whose favorite subjects of conversation were the stories her grandparents told her from first-hand experience about the Revolutionary War and her own story about Abraham Lincoln shaking her hand.

Unable to control a pencil, Miers carried a typewriter, purchased second-hand by his father, from class to class in school. "Arithmetic became my favorite subject," he recalled in his autobiography. "Only a cerebral-palsied child who has learned how to add and subtract, to multiply and divide on an old Remington Standard can explain why, for the manual effort to shift the carriage backward and forward in order to correct a single decimal point becomes too exhausting to justify a mistake." Every Friday afternoon he lugged the heavy typewriter the two miles back to his home, where it was needed by the Mohawk Stamp Company, a part-time mail-order business set up by the elder Miers in partnership with his son.

In Hackensack the Mierses lived in the home of Sam Danks and his wife, Edith, Earl Schenck Miers' sister. English-born Danks, then the chief arranger for Leo Feist, the music publisher, had a strong influence on Miers. As an eloquent Socialist, he contributed to Miers' social conscience and sympathy for oppressed minorities, and as a former actor who loved to read Dickens aloud he contributed to his love of literature. "Sometimes I read three or four books in a day," Miers wrote in his autobiography, "mixing the pulp paper tales of Dick Merriwell with *Paradise Lost,* the stories of Percy Keese Fitzhugh with *The Old Curiosity Shop. . . .* I read and read and knew that I had to write."

The first stories typed out by Miers on his old Remington were published in "tribe" papers of the Lone Scouts of America, a national boys organization to which he belonged. Before he was fifteen he was selling fillers and other short pieces to *The Country Gentleman, Wallace's Farm Weekly,* and other magazines. When he was a junior in high school he became a reporter for the *Bergen Evening Record,* published in Hackensack, and after graduating from high school in June 1928 he joined the staff of the *Bergen Weekly Democrat.*

Having saved $1,800 for the purpose, Miers entered Rutgers, the State University of New Jersey, in New Brunswick, New Jersey in September 1929 as a journalism major. At Rutgers he became editor-in-chief of the *Targum,* the campus newspaper, helped to write and produce a student show to the music of the *Mikado,* was a member of the student council and of Cap and Skull, the senior honorary society, and served as campus correspondent for the Newark *Evening News,* the *Bergen Evening Record,* and the New York *Times.* He also met and wooed his wife, who was a student at the New Jersey College for Women. In 1933, when he graduated with the Bachelor of Letters in journalism degree, his classmates voted him "most literary" and "biggest publicity hound."

When Miers graduated from college, jobs were scarce because of the Depression. Through Earl Reed Silvers, the director of alumni and public relations at Rutgers, Miers was contracted by D. Appleton and Company to write a boys' book. The book he wrote was *The Backfield Feud* (1936), a football novel that he looks back on as "a thoroughly miserable piece of work." His subsequent juvenile sports fiction—including *Career Coach* (Westminster Ambassador Books, 1941), *Monkey Shines* (World, 1952), *Touchdown Trouble* (World, 1953), and *The Kid Who Beat the Dodgers* (World, 1954)—was more successful. Miers' juvenile fiction has generally been praised by critics for its plot, dialogue, and humor. On the rare occasions reviewers have found fault, it has been for alleged sacrifice of character development to story line.

Early in 1934 Earl Reed Silvers, with a federal WPA grant at his disposal, used it to bring Miers back to Rutgers as his assistant at sixty cents an hour. The following spring, on Silvers' recommendation, Miers was hired as assistant editor of university publications. At that time the quality of the printing in the publications—left largely to the whim of the local jobbers who did it—gave the impression, as Miers has said, that "Rutgers operated in the last log cabins to be found in New Jersey." Under the tutelage of Carl Purington Rollins of Yale University Press, whom Rutgers hired as a consultant, Miers studied all aspects of printing, type design, and layout. For him personally the experience opened a "new realm where fine books and good paper and woodcuts and calligraphy were like sunlight and rain replenishing the earth," and passing his education on to the local compositors and pressmen, he effected a renaissance in graphic arts at Rutgers. In the course of doing so, he wrote two books, *Composing Sticks and Mortar Boards* (1941), and, with Richard Ellis, *Bookmaking and Kindred Amenities* (1942), both of which were published under the auspices of the university.

The board of trustees of the university appropriated $1,200 to start the Rutgers University Press in 1944, and the press went into operation the following year, with Miers as its director. Philip Van Doren Stern of Simon and Schuster advised Miers in his early days as director and, incidentally, reinforced his interest in Lincoln and the Civil War. Miers' greatest achievements at the helm of Rutgers University Press were the co-operative publishing agreements he negotiated with the Abraham Lincoln Association of Springfield, Illinois, which brought out under the university imprint the eighty-one-volume *Shelf of Lincoln Books,* edited by Paul M. Angle, and that massive gem of Lincolnia, *The Collected Works of Abraham Lincoln* (published after Miers' departure from New Brunswick). Miers himself, with the help of Richard Brown, compiled the first documentary history of one of the bloodiest battles of the Civil War, *Gettysburg* (Rutgers University Press, 1948), a book that stressed human interest and cultural background and quickly became a bestseller.

In 1949, when the trustees voted themselves the arbiters of what the Rutgers University Press could and would publish, Miers resigned and became an editor for Alfred A. Knopf, Inc., in New York City. Among the books he brought to the Knopf list was Benjamin P. Thomas' best-seller, *Abraham Lincoln.* Miers himself wrote two books for the company while an editor there. One was what he has called a "fun book," a mystery story called *The Christmas Card Murders* (1951). The other was *The General Who Marched to Hell* (1951), the story of General Sherman and his scorched-earth march from Atlanta to the sea. Making his first journey into the South to retrace Sherman's line of march personally, he was disturbed by the Jim Crow laws and customs that were then a matter of habit there. "Was this why persons like myself were driven back to the Civil War," he asks in *The Trouble Bush,* "seeking the reason why the promised victory had been unfulfilled?"

Miers left Knopf in 1951, did some editing for the World Publishing Company for a few months, and then devoted himself exclusively to free-lance work. With Paul M. Angle he edited *The Living Lincoln* (Rutgers, 1955), a History Book Club selection. (After reading it, Carl Sandburg wrote to Angle, "You and Miers make a rare team.") He chronicled General Grant's victory at Vicksburg in *Web of Victory* (Knopf, 1955). "Miers brings a practical literary technique to the writing of history," Benjamin P. Thomas wrote in reviewing the latter book in the New York *Herald Tribune* (April 10, 1955). "Never omitting an essential detail, yet never allowing detail to become overpowering, he gives the reader a sure sense of characters and events. His use of elusive printed sources and unpublished manuscripts add freshness and vigor to the book." Miers adapted the material of the Vicksburg book for a juvenile audience in *Guns of Vicksburg* (Putnam, 1957).

In 1956 Knopf published Miers' *Robert E. Lee* and Channel Press published *The American Story,* which Miers edited from a series of radio programs that were written by members of the Society of American Historians and distributed by Broadcast Music, Inc. Miers reconstructed the stories of colonial Jamestown, Williamsburg, and Yorktown in *Blood of Freedom* (Colonial Williamsburg, Inc., 1958).

In *The Great Rebellion* (World, 1958), a major fruit of his long research into the Civil War, Miers wrote of that conflict as the emergence of the ideal of freedom in the American conscience. Jonathan Daniels, writing in the *Saturday Review,* called the book "a great summation of the meaning of the war," and E. B. Long, reviewing it in the Chicago *Sunday Tribune* (September 7, 1958) praised it as "one of the few important Civil War books of this or many years." Carl Sandburg, in an address at the Library of Congress, said: "I admire the remarkably vivid style, the colorful sweep of Earl Schenck Miers' thick book, *The Great Rebellion.* It possessed him and he couldn't help writing it."

Miers was editor of *A Rebel War Clerk's Diary* (Sagamore Press, 1958) and editor in chief of *Lincoln Day by Day* (Lincoln Sesquicentennial Commission, 1960). Paul M. Angle and Miers poured a generation of research into *Tragic Years, 1860-65* (Simon & Schuster, 1960), a documentary history in two volumes of the Civil War, and the two men again teamed to produce *Abraham Lincoln in Peace and War* (Harper, 1964). In 1964 Rutgers University Press published Miers' *Where the Raritan Flows,* and in 1965 Rand McNally published his *Men of Valor.*

Among Miers' Civil War books for children, many of them fictionalized accounts, are *When Grant Met Lee at Appomattox* (Grosset, 1959), *Billy Yank and Johnny Reb* (Rand McNally, 1959), and *With Lincoln in the White House* (Grosset, 1963). His other childrens' books include *The Rainbow Book of American History* (World, 1955), *The Story of Thomas Jefferson* (Grosset, 1955), *Rebel's Roost* (Colonial Williamsburg, Inc., 1956), *Mark Twain on the Mississippi* (World, 1957), *When Washington Won at Yorktown* (Grosset, 1958), *America and Its Presidents* (Grosset, 1959), *Our Fifty States* (Grosset, 1951), and *Yankee Doodle Dandy* (Rand McNally, 1963).

The racial problem in the United States is, in Miers' description, "a sickness that leaves me writhing in frustration." One of the few vents for his frustration came in 1961, when, as a member of the New Jersey chapter of the Civil War Centennial Commission, he was the instigator of that chapter's refusal to participate in a meeting of the National Commission because the meeting was to be held in a segregated hotel in Charleston, South Carolina. The incident created national headlines and the meeting-place was changed to the desegregated Charleston Naval Base.

Since 1949 Miers has been a dedicated member of the National Society for Crippled Children and Adults, which has 1,600 chapters throughout the United States. At the hospitals, clinics, special schools, sheltered workshops, and summer camps supported by the society, some 200,000 persons receive care and treatment for arthritis, cerebral palsy, muscular dystrophy, and other crippling disabilities. Miers' chief work for the organization is talking to parents of crippled children throughout the country, giving them advice out of his experience as an athetoid and as a parent.

Earl Schenck Miers and Starling Wyckoff were married on August 25, 1934. They have two sons, David Wyckoff and William Holmes, and a daughter, Meredith. Miers is just under six feet tall and weighs 170 pounds. His hair and eyes are brown. He is a member of the Dutch Reformed Church, the University Club of New York, the Cosmos Club of Washington, D.C., and the Rutgers University Alumni-Faculty Club. Among his recreations are stamp collecting and going to horse races. Miers was editor in chief of the United States Congress' Lincoln Sesquicentennial Commission, and he is a member of the Edison, New Jersey Library Board. Lincoln College bestowed an honorary L.H.D. degree on Miers in 1962 and Rutgers University an honorary M.A. in 1943 and an honorary Litt.D. in 1963.

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MILLER, ARJAY (RAY)

Mar. 4, 1916- Corporation executive
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A former farmboy who once delighted in taking apart a broken-down Model T and who dreamed of becoming an economics teacher, Arjay Miller found his automotive and financial worlds combined in the Ford Motor Company. He joined Ford in 1946 and was elected in 1963 to succeed retiring John Dykstra as president. With Henry Ford 2d, chairman of the board, and Charles H. Patterson, executive vice-president, Miller forms the triumvirate that directs the manufacture and sale of all Ford automobiles and other products and the products and services of Ford subsidiaries, including the Philco Corporation and Ford Motor Credit Company. The qualities that helped Miller to rise in the Ford hierarchy have stood him in good stead as president—a constant alertness to market needs, an intimate knowledge of the industry, financial acumen, and managerial skill. He is readily compared with a close friend and former Ford president, now Secretary of Defense, Robert S. McNamara, whom he resembles not only in appearance but also in business background and outlook.

The youngest of eight children of Rawley John and Mary Gertrude (Schade) Miller, Arjay Ray Miller was born on March 4, 1916 on a farm in Shelby, Nebraska. His given name comes from the

ARJAY MILLER

initials of his father's first and second names. When Arjay was seven years old, Rawley Miller retired from farming, at the age of fifty-five, and moved with his family into town, about two miles away. Arjay's uncle Ogal took over the farm, and the boy continued to help with the chores and in later years cultivated corn and harvested wheat. Growing up on a farm, he feels, gave him an early appreciation of the free enterprise system, of the relationship between effort and reward, and a firsthand understanding, as he has said, that "the source of all wealth is work."

At the age of twelve, Arjay Miller spent a "hard-earned" $10 for an old tin lizzie so that he could take it apart and see what made it run. He had no inkling, however, that cars would become an important part of his future; at that time his ambition was to be a college teacher. A brilliant student, who also played baseball, basketball, and football, he excelled his classmates in Latin, history, and geometry and graduated from Shelby High School as valedictorian of the class of 1932.

Soon afterward Arjay Miller and his parents left Nebraska for California. He entered Long Beach Junior College and later transferred to the University of California at Los Angeles to specialize in banking and finance. During one summer of his college years he took a job in a gasoline service station in Bakersfield and he worked for two summers as a roustabout for Mohawk Oil in Bakersfield. At UCLA, where he held a teaching assistantship, he spent his free time helping the debating team to win the championship. Miller obtained the B.S. degree in 1937, graduating with highest honors. He spent the next two and a half years as a graduate student and teaching assistant at the University of California at Berkeley and completed all the requirements for the Ph.D. degree except his dissertation. During 1941 he served for a time as research technician with the California State Planning Board and collaborated with Arthur G. Coons on *An Economic and Industrial Survey of Los Angeles*. From 1941 to 1943 he held the position of economist of the Federal Reserve Bank of San Francisco.

Because of his poor eyesight, Miller had failed in his own efforts to enter some branch of the armed services during World War II, but he was drafted into the Army Air Forces in 1943. He served for a time in the rank of private as a Link trainer instructor and then attended the Air Forces officers' candidate school. Later, after a further period of study at the Air Forces Statistical Control School at Harvard University, he was assigned to Air Force Headquarters, Statistical Control Office, in the Pentagon, where he handled procurement and supply of vital materials.

When his discharge came in 1946, Captain Miller learned of the reorganization of the Ford Motor Company by Henry Ford 2d and of Ford's executive talent hunt. This seemed, Miller has said, "an opportunity too important to ignore." He and nine other job-hunting buddies in his Air Force unit, including Robert S. McNamara, presented themselves to Ford and were hired on the spot. The ten were derisively called the "Quiz Kids" at first, when they were learning the ropes, and later the "Whiz Kids," when their administrative talents proved themselves. They fanned out to spearhead the reorganization at Ford. Their economics orientation pervaded the company, in sharp contrast with the traditional leadership of automotive experts.

Miller's first position at Ford was that of director of the report analysis department in the finance office. He advanced steadily and swiftly—to assistant treasurer in 1947, assistant controller in 1953, controller in late 1953, vice-president in 1957, vice-president of finance in 1961, and member of the board of directors in 1962. On February 1, 1962 he became vice-president of staff group, an important position that helped put Miller in line for the presidency, because the heads of the main Ford divisions involved in the planning and selling of new products reported to Henry Ford 2d through him. His responsibilities at Ford had principally concerned finance, but by the time he was elected president, on May 1, 1963, his experience had been broadened to include problems in product planning as well as marketing.

As president, Miller has continued to direct Ford's central staffs in planning new products and their marketing, while sharing with Henry Ford 2d general management responsibility. Miller had never found his work in finance at Ford to be limiting, and he has pointed out that in contributing to budget estimates he had to become familiar with all operations of the company. According to Walter Rugabar (New York *Times*, September 4, 1966), "His closest associates say that Mr. Miller's chief contribution to the operations at Dearborn . . . has been his ability—using an encyclopedic knowledge of the company—to weave together its diverse and intricate components."

In introducing Arjay Miller at the Economic Club of Detroit in October 1965, Henry Ford 2d spoke of the variety of his interests and the insatiability of his curiosity. "When he digs into a new problem," Ford noted, "he doesn't stop until he knows as much about it as the people whose speciality it is. His ability to master a problem both in detail and in broad perspective was put on public display recently when he went down to Washington to testify on highway safety."

The automotive safety issue, which embarrassed most of the industry in 1965, gave Miller an opportunity to turn a thorny problem to his company's advantage. While Ford's competitors suffered at the hands of tough Congressional investigators, Miller went to Capitol Hill equipped with full details on Ford's safety program, candidly decried the industry's slow pace in safety, and called for a federal research program, to which he pledged Ford's cooperation. His performance was widely regarded as a coup for Ford.

Miller, whose awareness of market needs covers both domestic and international scenes, maintains that Ford is "more in tune" than its competitors with the real world. He introduced the "1963½" models, with "slickback" styling, to spur sales in early 1963, and he is also credited with the development of the popular Mustang which he calls "a specific response to a felt need in the marketplace." Another response to market need is a Ford program to have its dealers install diagnostic centers to give a single car as many as 100 different performance tests for about $10—an attempt to cut a larger slice of the auto service profits for Ford. One of Miller's current concerns is Ford's development of battery-operated electric cars, as a partial answer to the air-pollution problem. That electric cars could also be more economical to operate and would probably mean handsome profits for Ford, once mass-produced, are inviting possibilities.

As Ford has grown, Miller has helped to centralize the far-flung operations of the company so that it is more tightly controlled from Dearborn headquarters, thus increasing efficiency in planning, production and marketing. Computers enabled Ford to go into the credit business on a large scale within just a few years during the early 1960's, when machines were used to analyze risk factors, narrow safety margins, and dictate credit rules—synthesizing money-lending experience that would have taken many years to accumulate. Miller is confident about the future: "All we need to stay in business and grow is to have more people and higher incomes." He reasons that the more children reach maturity, the more auto customers; the greater the family and per capita income, the more multi-car families.

Throughout his career Miller has been a proponent of the use of the most modern decision-making aids, such as the computer, cost analysis, and systems analysis. But he is also ready to discuss the limitations of computer technology, as in his talk before the Economic Club of Detroit on October 4, 1965: "Technical devices, whether they be machines or mathematical models, are only a link in the chain of individual and social action. Individuals must set the requirements and ask the questions, and only individuals can decide what to do with the products and the answers. Systems analysis offers a way of testing the consequences of ideas, but it cannot supply the ideas to be tested or make the final selection of a course of action. . . . Good use can be made of mathematical models and . . . systems analysis. Essentially these are tools for dealing with complexity; and in today's large-scale organizations, complexity is one of our major problems."

Still very much interested in education and research, Miller serves on the board of trustees of the Kent School, the Committee for Economic Development, and the Brookings Institution; on the visiting committee of the Harvard Graduate School of Business Administration; and on the business advisory committee of the Graduate School of Industrial Administration at the Carnegie Institute of Technology. He is also a trustee of the National Industrial Conference Board and a member of the American Economic Association. Among his clubs are the Detroit Press and the Barton Hills Country, and he is president of the Detroit Press Club Foundation. In the university community of Ann Arbor, where he lives, he belongs to the Economic Group, which brings him into formal monthly discussions with college officials, professors, bankers, and industrialists. In December 1967 he was named by President Lyndon B. Johnson to a panel to organize an independent research institute for the study of all aspects of urban problems.

In 1964 the University of California at Los Angeles awarded Miller an honorary LL.D. degree and its alumni association presented him with the alumnus of the year award. He also holds LL.D. degrees from Whitman College and the University of Nebraska, both conferred in 1965. The Detroit Round Table of Catholics, Jews, and Protestants selected him for its 1965 Brotherhood Award, and in his acceptance speech in December, Miller discussed the need for businessmen to take an increasing lead in meeting industry-related social problems—"before the pressures reach a boiling point and erupt in possible bad or ineffective legislation." He has been characterized as an Eisenhower Republican and a Romney Republican, but he recently called himself an independent in politics. He is an elder of the First Presbyterian Church of Ann Arbor.

While in college in California, Arjay Miller met Frances Marion Fearing, an economist and a teacher at UCLA. They were married on August 18, 1940 and have two children, Kenneth Fearing and Ann Elizabeth. Miller is six feet two inches tall and keeps to the weight he had at sixteen—190 pounds. He has dark, slicked-back hair and brown eyes. Friendly and outgoing, although quiet in manner, he puts people quickly at ease, but when occasion requires he is a demanding and persistent executive. Miller has more recreational interests than spare time: golf, hunting, archeology, forestry, and the theater. He and his family do a bit of rose gardening and enjoy travel together. He combines business with pleasure in a regular program of test driving new Ford models.

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MOHRHARDT, FOSTER E(DWARD) (mōr'härt)

Mar. 7, 1907- Librarian; government official; organization official
Address: b. United States Department of Agriculture, 14th and Independence Ave., S.W., Washington, D.C. 20250; h. 2601 S. Joyce St., Arlington, Va. 22202

At the eighty-fifth annual convention of the American Library Association in July 1966, the organization's governing council issued a new policy statement to aid the advancement of international library service. Significantly, at that meeting it was announced that the 30,000 members of ALA had chosen as their first vice-president and president-elect Foster E. Mohrhardt, the director of the National Agricultural Library of the Department of Agriculture, whose contributions to international cooperation in librarianship, documentation, and other cultural exchanges have brought him worldwide prestige. Mohrhardt took office as president of ALA, the top elective library position in the United States, at the convention in San Francisco in June 1967.

Foster Edward Mohrhardt was born on March 7, 1907 to Albert Frederick and Alice Sarah (Bennett) Mohrhardt in Lansing, Michigan, where his father, a factory manager, helped to pioneer the young automobile industry. He has one brother, Charles M. Mohrhardt, who also became a librarian and is now assistant director of the Detroit Public Library. While a student at East Lansing High School, Mohrhardt went out for football and track, and later, at Michigan State College (now Michigan State University of Agriculture and Applied Science), he was a member of the varsity wrestling team. His apprenticeship in library service began at Michigan State with training as a student stack assistant in the library.

English was Mohrhardt's major subject in college, and after obtaining his B.A. degree in 1929 he took courses in library science at Columbia University, earning his B.S. degree in library service in 1930. By the time he returned to Columbia for advanced study and work in the business library in 1934-35, he had acquired a diploma from the University of Munich (1932) and an M.A. degree in English literature and library science from the University of Michigan (1933). His formal educational equipment also includes courses at the University of North Carolina, New York University, Purdue University, Indiana University, and the General Electric Company.

Meanwhile, Mohrhardt had accumulated diversified practical experience in librarianship, such as work relating to science and technology, at the New York Public Library in 1930, at the University of Michigan from 1931 to 1933, and at Colorado State College of Education at Greeley, where he was employed in 1933-34 in the dual positions of assistant librarian and a member of the faculty. Then he returned to Ann Arbor to assist William Warner Bishop, chairman of the Carnegie Corporation advisory groups helping to develop college, junior college, and teachers college libraries. His major contribution to this program was *List of Books for Junior College Libraries* (American Library Association, 1938). The strong influence that Bishop had on the direction of Mohrhardt's career is evident in an article that he wrote some twenty years later, "Dr. William Warner Bishop, Our First International Librarian" (*Wilson Library Bulletin*, November 1957).

Moving to Lexington, Virginia in 1938, Mohrhardt began an eight-year tenure as librarian of Washington and Lee University, where he directed the renovation of the library building and the development of an archives of propaganda and special historical collections. He left the campus in 1942 for World War II service in the Army at Fort Lee. For some months in 1943 he was stationed in Indianapolis as a civilian instructor in electronics and aircraft turrets in the Air Forces, and during 1943-44 he engaged in radar work at the Naval Training Station in Great Lakes, Illinois.

Immediately after the war Mohrhardt had a pioneering role in the development of communications systems and procedures for dealing with informational records, through his work in 1946-47 as chief of the library and reports division of the office of technical services of the Department of Commerce. The principal function of his division was to make the findings of wartime research available for civilian development and application. His achievement helped to establish his reputation as a leader in the rapidly advancing techniques of documentation, a reputation enhanced by his service in 1947-48 as consultant in the development of documentation to the Brookhaven Laboratory of the Atomic Energy Commission. While carrying out his assignment on Long Island, he also held the post of visiting professor at the Columbia University Graduate School of Library Service in book selection and library administration.

Mohrhardt's next government appointment brought him back to Washington, to the Veterans Administration, where shortly after his arrival in 1948 he succeeded Francis R. St. John as director of library service. As Verner W. Clapp has pointed out in *ALA Bulletin* (July-August 1966), Mohrhardt faced the challenge of operating a nationwide network of hospital libraries during a period of indecision and retrenchment in government library work, and much of his time was devoted to combating deterioration of services. As part of that effort he directed the completion of a set of recommendations that he discussed in "Standards of Performance for Hospital Libraries" (*Library Trends*, January 1954).

On September 14, 1954 Mohrhardt succeeded Ralph R. Shaw as director of the library of the United States Department of Agriculture, taking over responsibility for the collection, documentation, and dissemination of information from sources all over the world to meet research needs in the agricultural-biological sciences. Since its establishment more than 100 years ago the library had served as a national library, but it was not until 1962 that it was designated by law as the National Agricultural Library. As director of the National Agricultural Library, Mohrhardt administered a broadly based, many-fronted program designed to cope with the increasing overlapping of the traditional disciplinary boundaries in scientific research and with the enormous growth in publications resulting from acceleration in research. Mohrhardt was scheduled to resign from government service and to assume a new position on January 15, 1968, when he would become program officer of the Council on Library Resources. The council, established in 1956 by the Ford Foundation, is devoted to solving the problems of libraries, especially research libraries.

A detailed report of Mohrhardt's achievements prepared in connection with his nomination by the Department of Agriculture in 1963 for the Distinguished Service Award called attention to his unstinting help to a large number of national and international scientific associations, including those of nutritionists, veterinary medical researchers, and agricultural engineers. His guidance to those groups, the report went on to say, together with his "participation in the work of special librarians, documentalists, and information storage and retrieval research workers have made him a key figure in the major efforts to solve the science information dilemma."

It is often difficult to make a clearcut distinction between Mohrhardt's work in his own office and his contributions to projects outside the Department of Agriculture, most of which have had purposes that augment both the existing and the proposed services of the National Agricultural Library. In 1955 he attended the International Congress of Librarians in Brussels and the convention in Ghent of the International Association of Agricultural Librarians and Documentalists, an organization of which he was a founder at that time and has since served as president. He represented the association at a meeting of the council of the International Federation of Library Associations in Edinburgh in 1961 and in the same year attended the conference of the International Federation for Documentation in London as a delegate of the National Academy of Sciences. He has also represented the Department of Agriculture in the United States national committee of the International Federation for Documentation and in 1965 was chairman of the committee. During 1966 he visited The Hague to take part in meetings of the council of both the International Federation of Library Associations and of the International Federation for Documentation.

In his effort to improve international library service, Mohrhardt has traveled in the Pacific just as often and he has worked on the national committee of American Library Resources in Southern Asia and with the Association for Asian Studies. In 1957 he was a delegate to the UNESCO-sponsored seminar in Tokyo on international exchange of publications in the Indo-Pacific area. At the Pacific Science Congress in Honolulu in 1961 he served as division organizer and chairman of the session on resources of research information including international selection and exchange of scientific publications. He returned to Tokyo in 1963 for the conference on United States-Japanese scientific exchange and again in 1966 for the Pacific Science Congress.

Among the many other international meetings that Mohrhardt has attended are those sponsored by the Food and Agriculture Organization. He played a notable role in founding *World Agricultural Economics and Rural Sociology Abstracts* and has been a member of its editorial board since 1959. During his 1966 Far Eastern tour he planned to visit agricultural libraries in Tokyo, Manila, Bangkok, and New Delhi. As he told Karl A. Baer in an interview, before his trip, for an article in *D.C. Libraries* (Fall 1966), "We cannot help these people with their library problems unless we know the underlying agricultural problems, and therefore I shall talk to agricultural experts as well as to librarians." When Baer asked him about the possible difficulties involved in dealing with people of other ideologies, Mohrhardt replied, "It seems that professional cooperation throughout the world bridges political and other differences."

FOSTER E. MOHRHARDT

At home, meanwhile, Mohrhardt has applied his initiative and resourcefulness to a remarkable variety of undertakings, both governmental and nongovernmental. One of his duties for the Department of Agriculture is to act as chairman of the lecture series of its graduate school. By law he is an ex-officio member of the Science Information Council, which advises the National Science Foundation, and he represents the Department of Agriculture on the Committee on Science and Technical Information of the Executive Office of the President. As a member of the board of expert examiners of the United States Civil Service Commission, he has his say in appointments to top federal library positions. He has been a member of the National Federation of Science Abstracting and Indexing Services (president in 1964-65); of the committee on scientific and technical information of the Federal Council for Science and Technology; and the science information council of the National Science Foundation. The United States Book Exchange has also benefited from his attention as a member of its board of directors for many years and as its president from 1958 to 1960. Recognizing a particular commercial need, he became co-founder and part owner of the Library Placement Exchange in Washington and Delaware, which was in operation from 1954 to 1958.

The American Association for the Advancement of Science is among the national professional organizations through which Mohrhardt has demonstrated his capacity for leadership. He was one of the founders and a chairman of the association's section T (information sciences), and in 1963 he served as AAAS vice-president, becoming the first librarian to be accorded the honor of election to that office. He also belongs to the Association of Research Libraries (past chairman), the American Institute of Biological Sciences, the National Academy of Sciences, and the Special Libraries Association.

In July 1966 Mohrhardt was elected president-elect of the American Library Association at an annual meeting, in New York City, attended by some 7,000 librarians. Foster Mohrhardt took office as president in July 1967, succeeding Mary Virginia Gaver. At the time of his election he was serving on the ALA international committee and as a representative to the International Federation of Library Associations. He had earlier been a member of the ALA council. Soon after he had been chosen president-elect, he assured Karl A. Baer, "Yes, I have some very definite ideas for ALA. It seems to me that much remains to be done in the interest of closer cooperation between the various professional organizations in our field. A great deal can be gained thereby, and a clearer understanding of these gains should be promoted widely."

Like his record of organizational activities, Mohrhardt's bibliography of scores of articles for professional periodicals gives an impressive overall picture of his career. One of his chief publications is *Guide to Information Sources in Space, Science and Technology* (Wiley, 1963), of which he is joint author with Bernard M. Fry. The citation of his Distinguished Service Award, bestowed in 1963, honored him for "outstanding vision, competence, and accomplishment in evolving and promoting a dynamic agricultural library program for the Department of Agriculture, and for exceptional international professional leadership." Other recognitions that he has received include his elections in 1962 as a fellow of the American Association for the Advancement of Science and of the Institute of Information Sciences in London. He belongs to the Cosmos and International clubs. On April 21, 1967 he received an honorary doctor of laws degree from Kalamazoo College.

While in Ann Arbor on his assignment for the Carnegie Corporation, Foster E. Mohrhardt met Katherine Selina Kivisto, a secretary and a member of the staff of the University of Michigan library. They were married on December 19, 1936 and have two children, David England and Katri Selina. Mrs. Mohrhardt's knowledge of the Finnish language has helped her husband on several occasions, such as at the meeting of the International Federation of Library Associations in Helsinki in 1965.

Much of Mohrhardt's success in achieving greater co-operation among librarians within the United States and around the world has been attributed to his friendly and straightforward manner. Baer, who worked with him at the Veterans Administration, has written admiringly of his general cheerfulness and of "his tactical and strategic skill at staff meetings." Verner W. Clapp has described him as a man "of great personal agreeableness" whose sense of humor, enthusiasm, thoughtfulness, and respect for the opinions of others have made him "a specialist in collaboration." "There are few who can so instantly establish the bases of friendship," Clapp has said, "employing even untoward circumstances for the purpose."

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MONTAGU, (MONTAGUE FRANCIS) ASHLEY

June 28, 1905- Anthropologist; writer
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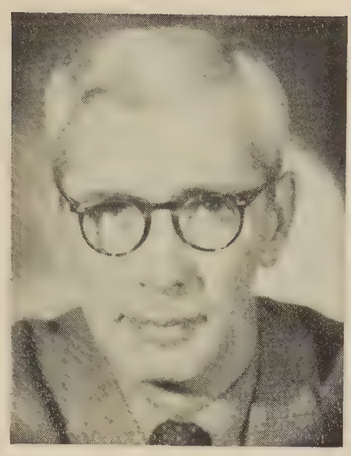
Operating from a solid base in scholarly anthropology, the British-born anthropologist and social biologist Ashley Montagu has long courted controversy by upsetting what he has called "venerable errors" during his career as educator and writer in the United States. A talented popularizer of science, Montagu has ventured into such sensitive areas as race, the relations between the sexes, and child rearing. He is perhaps best known for the 1950 UNESCO "Statement on Race," which he helped to draw up, and for his book *The Natural Superiority of Women* (Macmillan, 1953). From 1949 to 1955 Montagu was professor of anthropology and chairman of the department of anthropology at Rutgers University, where he put into practice his conviction that "anthropology is the most important of all the disciplines, and should form both the basis and core of every educational curriculum—if we are ever to succeed in humanizing education."

Montague Francis Ashley Montagu was born on June 28, 1905, in London, England, the only child of Charles Ashley and Mary (Plot) Montagu. His father was a broker in the City, and the boy grew up in London, where he attended the Central Foundation School. At fifteen he won a literary contest, and as a prize he selected William McDougall's *Introduction to Social Psychology*. "That book," he has recalled, "did not determine my interest in human nature, but it powerfully reinforced it." From 1922 to 1925, Montagu studied at University College, the University of London, where he obtained a sound grounding in the biological sciences, and was perhaps the first student ever to study physical anthropology at the University. His teachers included some of the great names of the day in their respective fields. In 1923 he served as secretary of the Critical Society and in the academic year 1924-25 he was captain of the Boxing Club. He was welterweight champion of the University of London, and has remained a boxing fan. He is, however, "utterly opposed" to professional prizefighting, which, he has said, "has about as much relation to the sport of boxing as pushpenny has to poetry."

Montagu's first professional job was that of a research worker in natural history at the British Museum in London in 1926. In the next year he came to the United States to begin his graduate studies at Columbia University. He once recalled that period during an interview for the New York *Herald Tribune* (April 26, 1953): "I was brought up as a stuffed-shirt Englishman. I wasn't very human. What America did for me was to humanize me, democratize me, beginning with the man who examined my luggage on the dock in 1927. He didn't calle me 'sir,' and I resented it. But I got over this in a relatively short time. Coming over here with all the prejudices of an Englishman and with no intention of staying, I soon discovered that this was where I wanted to be and where my work could best be done." During the year at Columbia he also worked with the department of vertebrate paleontology at the American Museum of Natural History. Then, in 1928-29, he went to Italy where he worked with the Institute of the Royal Academy of Ethnology and Anthropology of the University of Florence. From 1929-30 he was curator of physical anthropology at the Wellcome Historical Medical Museum, in London.

In 1930 Montagu returned to the United States, and in 1931 he became assistant professor of anatomy at New York University and an anthropologist with the Division of Child Research. He remained at New York University until 1938, where he also taught anthropology at the College of Dentistry from 1931 until 1933 and lectured in physical anthropology and anatomy at the graduate school from 1934 until 1938. During the academic year 1931-32 he taught child development and growth at the New School for Social Research; over the years he has taught other courses at the New School —in 1938 and from 1948 until 1959. From 1934 to 1937 he returned to his graduate studies at Columbia University, where he worked under Franz Boas and Ruth Benedict and took his Ph.D. degree in anthropology in 1937. He remained at New York University until 1938, when he became associate professor of anatomy at the Hahnemann Medical College and Hospital in Philadelphia, where he stayed until 1949.

While Montagu was establishing himself as a teacher, he had begun to publish the first of his many books. His first publication was *Coming Into Being Among the Australian Aborigines* (Routledge, 1937; Dutton, 1938), an examination of their views about the relationship between coitus and pregnancy. Although still relatively unknown to the public, he was gaining a reputation as a "gadfly" among his colleagues. *Time* magazine (April 21, 1941) reported on a meeting of American anthropologists where he suggested that the word "race" be discarded, and where one of the others present remarked: "If all the anthropologists agreed with Montagu and dropped the word 'race' from their vocabulary today, he would be back tomorrow with a claim that it was a good word and try to get it reinstated."



ASHLEY MONTAGU

It was the subject of race that first brought Montagu to wide public attention. Since 1930 he had served as an expert witness on legal and scientific problems relating to race. During the 1930's race became a pressing issue because of the Nazi doctrines about Jews. Montagu published his book, *Man's Most Dangerous Myth: The Fallacy of Race* (Columbia Univ. Press, 1942), which was generally welcomed as clarifying the subject, and in 1943 he wrote an article in *Psychiatry* criticizing the policy of separating the blood of Negro donors from that of whites as antiscientific and antihumanitarian. "Blood has nothing whatever to do with heredity," he wrote, recommending that the myth be eliminated from men's thinking.

In 1949 UNESCO included Montagu among the authorities it convened for the purpose of considering the main aspects of the race problem and of drafting a statement embodying the result of their deliberations. Although ten scientists from five countries were invited, only eight were able to attend the sessions, which began on December 12, 1949, in Paris. Franklin Frazier from the United States was chairman, and Montagu was *rapporteur*. After Montagu delivered some remarks about the question of race, he was asked to draw up the first draft of a statement, which served as the basis for the revisions that followed, first at the Paris conference, then through submission to a number of international authorities. When UNESCO released its "Statement on Race" in July 1950, it made news around the world.

The relatively brief document reported the consensus of authoritative and enlightened scientific thought on race and related it to social doctrines and behavior. It pointed out that all men belong to the same species, *Homo sapiens;* that groups may differ in the frequency of one or more genes; that mental and personality characteristics are not linked to divisions within the human race; that race mixture has always occurred and that there is no evidence of harmful results from intermarriage; and that it is the social myth of race, not any biological fact, that creates racial problems. Montagu wrote a book, *Statement on Race* (Schuman, 1951) in which he explained the UNESCO document in less technical language and amplified its terms. He continues to speak out on the subject. In the Toronto *Globe and Mail* (September 26, 1966) for instance, he was quoted as saying that the United States will stand or fall at the bar of humanity on its success or failure in solving the racial question.

In 1949 Montagu became professor of anthropology and chairman of the department of anthropology at Rutgers University. He made his next impression on a wider public with an article that appeared in the *Saturday Review of Literature* (March 1, 1952). Titled "The Natural Superiority of Women," it advanced the thesis that women are biologically superior to men, citing as evidence the facts that women have more complete sex cells, are more resistant to disease, and can better withstand certain pressures. More subjectively, he argued that women are superior because, through their influence as mothers, they bear the responsibility for the human race. When the article appeared, Montagu was deluged with letters, some anonymous and bitter, and the response led him to write a book with the same name, which was published by Macmillan in 1953. Some specialists and reviewers questioned its premises and oversimplifications, but Agnes Rogers concluded in her review in the New York *Herald Tribune* (April 26, 1953), that the book was "useful as a mindstretcher." The book brought Montagu into the spotlight, and he was in demand for television appearances, where his phrase-making and his urbanity won him a following. The producer of a WCBS-TV show was quoted in *This Week* (September 20, 1953) as saying: "All he does is play himself—a professor. He talks about stuff like early paleolithic culture and stone artifacts of the upper Mesolithic period and you should see the fan mail. It's fantastic!"

During the 1950's Montagu was perhaps the best known anthropologist and one of the most popular university professors in the United States. Inevitably, his thesis was distorted to make it appear that he advocated a "battle of the sexes," and wherever he appeared in public, he was asked for his opinions about the strife between women and men. But as Montagu had written in *The Natural Superiority of Women*: "It is the hope of the author that this book will contribute to a better understanding between the sexes."

By 1955 Montagu was able to resign his academic post at Rutgers to devote himself to his own projects. During his early retirement Montagu wrote a steady stream of books. Some were technical, including: *The Reproductive Development of the Female* (Julian, 1957), *Anatomy and Physiology* (Barnes & Noble, 1959), on which he collaborated with E.B. Steen and others, and *Man's Evolution* (Macmillan, 1965), on which he collaborated with C. Loring Brace. Others, aimed at a wider public, include *Immortality* (Grove, 1955), *Culture and the Evolution of Man* (Oxford Univ. Press, 1962), *The Humanization of Man* (World, 1962), and *The Science of Man* (Odyssey Press, 1964). One that gained him considerable publicity was *The Cultured Man* (World, 1958), in which he discussed the meaning of culture and presented a list of questions that the truly cultured person should be able to answer.

Over the years Montagu has written many articles for scientific and popular magazines. He has often presented the same material in different ways to specialists and the public. An article in *Science* (December 4, 1959), for example, on "Natural Selection and the Origin and Evolution of Weeping in Man," had appeared in more popularized form in the New York *Times Magazine* (May 26, 1957) as "Should Strong Men Cry?" One subject with which Montagu became especially identified was children, from their biological origins to their behavior and development. He developed some of these ideas in his books, *Prenatal Influences* (C.C. Thomas, 1962) and *Life Before Birth* (New American Library, 1964).

Ashley Montagu has also written *Edward Tyson, M.D., F.R.S., 1650-1708, and The Rise of Human and Comparative Anatomy in England* (American Philosophical Society, 1943); *Introduction to Physical Anthropology* (C.C. Thomas, 1945); *Adolescent Sterility* (C.C. Thomas, 1946); *On Being Human* (Schuman, 1950); *On Being Intelligent* (Schuman, 1951); *Darwin, Competition and Cooperation* (Schuman, 1952); *The Direction of Human Development* (Harper, 1955); *The Biosocial Nature of Man* (Grove, 1956); *Man: His First Million Years* (World, 1957); *Anthropology and Human Nature* (Sargent, 1957); *Education and Human Relations* (Grove, 1958); *Human Heredity* (World, 1959); *Man in Process* (World, 1961); *Race, Science, and Humanity* (Van Nostrand, 1963); *The Concept of Race* (Free Press, 1964); *The Human Revolution* (World, 1965); and *The Idea of Race* (Univ. of Nebraska Press, 1965). He is also the author of the *Handbook of Anthropometry* (C.C. Thomas, 1960), *The Anatomy of Swearing* (Macmillan, 1967), *The American Way of Life* (G. P. Putnam's Sons, 1967), *The Prevalence of Nonsense* (coauthored by Edward Darling; Harper & Row, 1967), and *Up the Ivy* (written under the pseudonym Academicus Mentor; Hawthorn Books, 1967). He has edited several volumes including: *Studies and Essays In the History of Science and Learning Offered in Homage to George Sarton on the Occasion of His Sixtieth Birthday* (Schuman, 1947); *Meaning of Love* (Julian, 1953); *Toynbee and History: Critical Essays and Reviews* (Sargent, 1956); and *Marriage, Past and Present* (Sargent, 1956).

In the course of his career, Ashley Montagu has been involved in many projects in addition to teaching, research, and writing. In 1946 he wrote, directed, produced, and financed a film called *One World or None*. In 1948 he was leader of the Swanscombe Expedition, and in 1954 he was family affairs editor and anthropology adviser for NBC-TV. He helped to draft the National Science Foundation Bill, and he has often served on the committee for the Anisfield-Wolf Awards, which the *Saturday Review* gives annually to the books that contribute most to improved intergroup relations. Montagu has been a senior lecturer in the postgraduate training program in psychiatry and neurology for the Veterans Administration, and he was director of research from 1953 to 1957 for the New Jersey Committee for Physical Development and Health. He was visiting lecturer at Harvard University in 1945, a visiting professor at the University of Delaware in 1955, and a Regents Professor at the University of California at Santa Barbara in 1962.

Montagu is an honorary corresponding member of anthropological societies in Paris and Florence, and a Fellow of the American Association for the Advancement of Science, the American Academy of Psychosomatic Medicine, and the Royal Society of Medicine in London. He is a member of PEN, the American Association of Physical Anthropologists, the American Association of Anatomists, the History of Science Society, the International Society for the Study of Race Relations, the American Society for Study of Child Growth and Development, and Sigma Xi.

On September 18, 1931 Ashley Montagu married Marjorie Helen Peakes of Weston, Massachusetts. They have three children: Audrey, Barbara, and Geoffrey. Montagu is five feet eleven inches tall, weighs 175 pounds, and has brown eyes and gray hair. In *This Week* (September 20, 1953), he was described as "well-muscled, deeply tanned and with that air of virtue and vigor peculiar to men who rise early, work hard and lead abstemious lives." His chief recreations are gardening and book collecting. He is a Unitarian and a Democrat.

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MONTRESOR, BENI

Mar. 31, 1926- Stage designer; book illustrator; author
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If, like the Broadway theater or the American movie industry, the opera world dispensed awards each year for outstanding achievement, the Italian-born artist Beni Montresor would have stood an excellent chance of winning several times. He deserved to be honored for such productions as the richly atmospheric *Vanessa* at Spoleto's Festival of Two Worlds in 1961; the mood-drenched *Pelléas et Melisande* at the Glyndebourne Festival in 1962; the opulent and witty production of *The Last Savage* at the Metropolitan Opera in 1964; the charming *La Cenerentola* which the National Company of the Metropolitan Opera took on tour in 1965; and the New York City Opera's highly imaginative mounting of *The Magic Flute* in 1966, which also marked his debut as a stage director.

BENI MONTRESOR

In addition to his achievements for the lyric theater, Montresor has distinguished himself as an illustrator and author of children's books. In 1965 his illustrations to Beatrice Schenk de Regniers' text for *May I Bring a Friend?* (1964) won him the coveted Caldecott Medal, awarded annually by the Children's Services Division of the American Library Association. Among the books to which he contributed both text and illustrations are *House of Flowers, House of Stars* (1962), *The Witches of Venice* (1963), and *Cinderella* (1965).

Beni Montresor was born in Bussolengo, near Verona, Italy, on March 31, 1926, the son of Angelo Silvino Montresor and Maria (Fantin) Montresor. Replying to questions about the factors that helped influence him in his choice of a career, Montresor has said: "I don't know. I always knew what I wanted to do. When I am asked this, I usually say that I was born with a pencil in my hand." He recalls that once, when as a small child he was offered a bag of candy by his grandfather, he declared that he would prefer the gift of a pencil with which to draw. When he was three he evinced a keen interest in puppets. "Being Italian, I was practically born in the Church," Montresor told Joan Barthel of the New York *Times* (September 4, 1966). "I grew up surrounded by pageantry, imagery, fantasy." After completing his basic education, he enrolled at Verona's Liceo Artistico and, being—as he later recalled with great satisfaction—too young for military service, remained there from 1942 until 1945.

As a student of painting, Montresor found the atmosphere of Verona—with its reverence for Renaissance art—somewhat oppressive. As he explained to Florence Stevenson of *Opera News* (February 8, 1964), it was "difficult . . . to grow up amid so much grandeur." Moving to Venice, which he found even more overpowering, he entered the Accadèmia di Belle Arti and studied there from 1945 to 1949. Concurrently with his art studies, Montresor worked for a time as film critic for a Verona newspaper and wrote radio plays, including several adaptations of fairy tales. In 1950—having won a scholarship in a competition that included some 200 candidates—Montresor enrolled at the Centro Sperimentale di Cinematografia in Rome. Founded at the height of

Mussolini's Fascist regime, and revitalized during the postwar period, the Centro Sperimentale provides thorough schooling in all phases of motion picture production. Montresor remained there for two years, learning set-and-costume design.

On completion of his studies in 1952, Montresor found himself in constant demand as a designer. He worked on location in Africa, Spain, France, and Germany, collaborating with such noted directors as Federico Fellini, Vittorio de Sica, and Roberto Rosselini. Between 1952 and 1959 Montresor created the decor for twenty important films. A typical example of his style was displayed in *Siegfried,* a German epic produced in Italy in 1958 and filmed in color for a wide screen. The Gothic sets and costumes that Montresor created for the production conveyed a somber, brooding mood appropriate to the subject.

In addition to his work for motion pictures, Montresor also fashioned memorable scenery and costumes for European stage presentations of such dramas as Jean Giraudoux's *The Madwoman of Chaillot (La Folle de Chaillot),* and Alberto Moravia's *Beatrice Cenci.* Venturing into the purely naturalistic American milieu, he also did the designs for a production of Paddy Chayefsky's *Middle of the Night,* although, as he told Joan Barthel of the New York *Times* (September 4, 1966), he did not really feel at home in that type of drama. "Some designers take a cerebral approach, some a psychoanalytic approach," he said. "I want the emotional, the totally theatrical approach."

Looking for a change of atmosphere, in 1960 Montresor left Italy for what he originally intended to be a three-month visit to the United States. The new atmosphere proved congenial, and he decided to remain there. Although the New York producers to whom he showed sketches of his work were impressed, he was unable to find immediate employment as a stage designer and decided for the time being to establish himself as an illustrator of children's books. His illustrations for Margaret Wise Brown's book *On Christmas Eve* (W. R. Scott, 1961) were described by E. L. Buell in the New York *Times* (December 3, 1961) as "arresting in their quiet sophistication." Montresor also collaborated with author Mary Stolz on the book *Belling the Tiger* (Harper, 1961), a clever fable about two tiny sailor-hatted mice, and on its successful sequel, *The Great Rebellion* (Harper, 1961).

Meanwhile, Montresor had been commissioned to do the sets and costumes for a production of Samuel Barber's opera *Vanessa,* presented in the summer of 1961 at the Festival of Two Worlds in Spoleto, Italy. He responded to the challenge with designs that were hailed as superbly evocative of the melancholy atmosphere implicit in the libretto. A critic for Rome's *Il Messaggero* praised their originality, and a reviewer for *La Nazione* of Florence wrote that Montresor had visualized his concept "with an eerie luminosity that lent acute dramatic feeling to every moment." In *Show* magazine (March 1962) Gian-Carlo Menotti, the founder of the Spoleto festival and the librettist of *Vanessa,* was quoted as saying: "It comes almost as a shock to find an artist like Beni Montresor, who, although capable of applying his amazing versatility to almost any type of spectacle, never betrays his individuality as a painter."

For the opening of its 1962 season, the Glyndebourne Festival in England presented as a salute to Claude Debussy, on the hundredth anniversary of his birth, a revival of his opera *Pelléas et Mélisande,* with Montresor as stage designer. Critic Anthony Merryn pointed out in *Stage and Television Today* (May 31, 1962) that Debussy's opera "demands a . . . production that can maintain a mixture of actuality and remoteness . . . and Beni Montresor's cavernous hollows and towering greenery have us fascinatedly suspended away from down-to-earth prose."

Montresor was both the author and illustrator of *House of Flowers, House of Stars,* an attractive picture book for children that appeared late in 1962. With the co-operation of his publisher, Alfred A. Knopf, he experimented in its preparation with the use of several different type faces within the text. Melvin Maddocks, in a review in the *Christian Science Monitor* (November 15, 1962), acclaimed the result as "one of those books of enormous flair, of pictorial distinction, of amusing whimsy, which . . . an adult may appreciate more fully than a child. But . . . the enchantment of most of the drawings must be apparent to all." Montresor's second solo effort in children's literature was *The Witches of Venice* (Knopf, 1963), which resembles some of Hans Christian Andersen's stories in tone. But while faithful to the old fairy tale tradition, it retained a contemporary flavor. In the opinion of Charlotte Jackson, writing in the *Atlantic Monthly* (December 1963), the illustrations for the book were "some of the best this talented young artist has yet done."

During preparations for the 1964 New York première of Gian-Carlo Menotti's *The Last Savage,* Rudolf Bing, the general manager of the Metropolitan Opera Association, suggested to the composer that Montresor would be an ideal choice to do the scenery. Although Menotti had admired Montresor's sets for the far more somber *Vanessa,* he questioned the artist's qualifications for executing the stage designs for the new opera, which required a light, satiric touch. When he inspected Montresor's preliminary sketches, however, Menotti changed his mind.

When *The Last Savage* opened at the Metropolitan Opera on January 23, 1964, music critics reserved space in their reviews for admiration of Montresor's handiwork. Miles Kastendieck, writing in the New York *Journal-American* (January 24, 1964), called it "gorgeously colorful . . . a pictorial treasure," while Harold C. Schonberg of the New York *Times* (January 24, 1964) maintained that it possessed "the wit, draftsmanship and sophistication . . . missing in so many other elements of the opera." Winthrop Sergeant reported in the *New Yorker* (February 1, 1964) that the production was visually charming almost beyond belief," and Irving Kolodin, commenting in *Saturday Review* (February 8, 1964) on the "natural opportunity for spectacle" afforded by the libretto, praised Montresor's graceful scheme of design, acknowledging that he was "equally adept at interiors, exteriors, and costuming." In response to widespread acclaim, Menotti's narrative version of *The Last Savage* was published in book form with Montresor's drawings by the New York Graphic Society in 1964.

When in February 1964 the Repertory Theater of Lincoln Center revived Eugene O'Neill's play *Marco Millions*, a number of critics dealt harshly with the script, but commended the costumes, which Montresor had designed. Similarly well received were the flowing gowns, ranging in color from pink to flame, that he designed for the ballerinas in the revival, that spring, of Anthony Tudor's *Dim Lustre* by the New York City Ballet. For the 1964 Festival of Two Worlds in Spoleto, the British Royal Ballet resurrected Alexander Glazunov's *Raymonda*. Clive Barnes, in a dispatch to the New York *Times* (July 18, 1964), reported that, in his staging of this three-act ballet, Rudolf Nureyev had "done away with the scenario's realistic castle in France, had some gauzes and screens run up by Beni Montresor, and set the whole piece as if it were one of Mr. Balanchine's plotless ballets."

Since for some time, Montresor had looked forward to working with Beatrice Schenk de Regniers, an author of children's books, he welcomed the opportunity to collaborate with her on *May I Bring a Friend?* (Atheneum Pubs., 1964). Montresor's illustrations, described by H. B. Quimby in *Library Journal* (September 15, 1964) as "gay and sparkling," complemented Mrs. de Regniers' verses about a small boy who invited his animal friends from the zoo to accompany him to a royal tea party. For his contributions to the book he won the 1965 Caldecott Medal for the best illustrated children's book of the year. He accepted the award on July 6, 1965, at a banquet held in Detroit during the annual conference of the American Library Association. His speech for the occasion, in which he stressed value of "the visual language" and the need for "images of the highest quality," is twice quoted from in Jean Poindexter Colby's *Writing, Illustrating and Editing Children's Books* (Hastings House, 1967).

The news that he had been named winner of the Caldecott Medal had reached Montresor backstage at the Shubert Theater in New Haven, Connecticut in early 1965, during the pre-Broadway tryout of the Richard Rodgers-Stephen Sondheim musical *Do I Hear a Waltz?*, for which he had created the sets and costumes. When *Do I Hear a Waltz?* arrived on Broadway, Montresor almost overshadowed the other creative personnel involved. John McClain of the New York *Journal-American* (March 19, 1965) described the sets as "absolutely magnificent beige and pastel etchings . . . which fall magically into place. . . . Without lowering the curtain or stopping the action he gives us an atmospheric tour and a simple lesson in stage artistry." A reviewer for *Cue* commented that Montresor "all but steals the spotlight away from the performers," and he compared his "color-drenched scrims" to Turner's paintings.

For the National Company of the Metropolitan Opera, Montresor in 1965 mounted an English language production of Rossini's *La Cenerentola* that captivated critics and audiences across the country. During its brief New York engagement, Alan Rich of the New York *Herald Tribune* was moved to proclaim the performance "a miracle." About the designer's contribution he went on: "Beni Montresor has gone . . . wild with a paintbrush full of helium, spraying the stage with every happy color you could possibly imagine." Montresor furnished the English adaptation of Rossini's text as well as the glowing illustrations for *Cinderella* (Knopf, 1965), a picture book for children based on *La Cenerentola*.

In November 1965 the Knoedler Gallery in New York City presented an exhibition of Montresor's stage designs. Reviewing the one-man show in *Arts* magazine (February 1966), Richard Swain compared the ink and watercolor sketches to "exquisite jewels," which, he said, made the elegant rear galleries where they were on display "glimmer and glow." A critic for the *Connoisseur* (February 1966) attributed to Montresor "the flexibility of a great interpreter" and marveled at his "extraordinary spatial sense."

In the fall of 1966 Montresor—called by Anne Anable of the New York *World Journal Tribune* (September 13, 1966) "the multi-faceted lion of Lincoln Center"—worked on two productions that opened there within less than a month: Ponchielli's *La Gioconda* for the Metropolitan Opera Company and *The Magic Flute* for the New York City Opera. His sets and costumes for *La Gioconda*, which opened on September 22, 1966, were lavish and colorful and evoked the proper atmosphere, that of seventeenth-century Venice. His scenery for *The Magic Flute*—which had its Lincoln Center première on October 13, 1966—reminded Alan Rich of the New York *World Journal Tribune* (October 14, 1966) of "an autumn landscape . . . sprinkled . . . with gold." In addition to designing the sets for *The Magic Flute*, Montresor was also in charge of its staging. His debut as a director received favorable comment from Harold C. Schonberg of the New York *Times* (October 14, 1966), who called it "one of the nicest gestures toward Mozart . . . in a long time." "The entire production," Schonberg wrote, "has an unforced charm about it. Everything is done with taste, and with just the slightest suggestion of tongue-in-cheek." Stephen Spender's retelling of the story of *The Magic Flute*, with illustrations by Montresor, was published in 1966 by G. P. Putnam's Sons as part of its Opera for Young People series.

At Covent Garden, London in December 1966 Berlioz's *Benvenuto Cellini* was given a luxuriant stage setting by Montresor that in the opinion of Peter Heyworth of the New York *Times* (January 1, 1967) "erred on the side of profusion." Another picture book for children by Montresor, *I Saw a Ship A-sailing*, published by Alfred A. Knopf in November 1967, is an Italianate fantasy based on Mother Goose rhymes. The apparent disparity between writing for the very young and designing for the stage is minimized by Montresor, who told Tania Osadca of *Newsday* (April 13, 1965): In both cases I am putting on a production—and any production needs action, color, and something to stimulate the imagination."

Beni Montresor, who is unmarried, makes his home in an apartment in New York's Greenwich Village. He is five feet ten inches tall, weighs 152 pounds, and has dark brown hair and deep brown eyes. Montresor was knighted by the Italian government in 1966 for services to the arts and bears the title "Cavaliere." His work takes precedence over everything else in his life and leaves him little time —or desire—for what others would call recreation. He has said that he "can't stop for one second" and wishes he had twenty-five hands and forty hours in the day to devote to his profession. He is a member of the New York Theater Scenic Designers Union. Discussing his religious and philosophical views, Montresor told Joan Barthel in the New York *Times* interview: "I am an atheist, although to believe is a great gift, and if there is a God around, I think one day He will knock to my heart. Religion is like love. . . . . Nobody can teach you to believe, or to love." He added: "I am not a romantic. Romantics live for the future; I live for the present."

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MOORE, GERALD

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During the past fifty years a quiet revolution has taken place in the performance of lieder and art songs, in the course of which the accompanist has moved from subordination to equal partnership, from anonymity to individuality, and from subjugation to collaboration. The musician most responsible is the British pianist Gerald Moore, who during the half-century of his career accompanied such instrumentalists as Menuhin, Casals, Thibaud, and Fournier, and such singers as Maggie Teyte, Elisabeth Schumann, Feodor Chaliapin, John McCormack, Elena Gerhardt, Elisabeth Schwarzkopf, and Dietrich Fischer-Dieskau. As a result, his name appears on more classical record labels than perhaps that of any other musician. In his playing, lecturing, and writing, Moore has refused to assume a self-effacing role, and through his dedication to the art of accompaniment, has given it the dignity and stature it enjoys today.

"I am not an accompanist *pro tem* and do not regard, as so many people have done, the playing of accompaniments as a stepping stone to worthier things," Moore has explained. "The accompanist's work is sufficiently worthy to itself." Although Moore gave his farewell concert on February 20, 1967 in England, and on March 29, 1967 in the United States, in his retirement he continues to make recordings, to write, to lecture, and to teach.

Gerald Moore was born on July 30, 1899, at Watford, Hertfordshire, England to David Frank Moore and Chestina Jane (Jones) Moore. In his good-humored autobiography, *Am I Too Loud?* (Macmillan, 1962), he has described himself as a sluggish, wool-gathering boy who was no good at games, but who more than made up for that by his aptitude for the piano. He had perfect pitch, an excellent ear, a retentive memory, and a love of music, although he was by no means a diligent student. "It seems to me that as soon as I could toddle I was seized and flung, literally, at the piano," Moore has recalled. "I had my first lessons when I was six or seven." His mother provided the discipline he needed to keep on practising.

When Gerald Moore was thirteen his father, a mattress manufacturer, suffered heavy losses in the stock market, and the parents, with their three sons, Gerald, Trevor, and Basil, immigrated to Canada where they settled in Toronto. Moore had had no formal education beyond Watford Grammar School in England, although he later attended the University of Toronto for a short time. At fourteen, while working in a department store to strengthen the family finances, he was accepted as a piano pupil by the well-known teacher Michael Hambourg. Moore obtained a scholarship with the understanding that he would pay Hambourg 10 percent of his earnings during his first two years as a professional pianist, but the professor died two years later, before Moore could fulfill his part of the agreement. Moore then accompanied Hambourg's son Boris, a cellist, and the tenor Redfern Hollinshead on a tour of western Canada that included such unlikely stopovers as Moose Jaw. Paid $40 for forty concerts, and dressed in an Eton suit, the sixteen-year-old Moore was billed as "The Remarkable English Boy Pianist."

Back in Toronto, he served first as choirboy, then as choirmaster and organist at St. Thomas's Anglican Church, and played the organ in a downtown movie house. As an accompanist for the singer James Campbell McInnes, he became acquainted with the song cycles of Schubert, which he was later to interpret in such a masterly fashion for so many artists. Still convinced that he would become a concert pianist, his family sent him back to London at the age of nineteen for further study with Mark Hambourg, another son of his late teacher.

According to *Am I Too Loud?*, Moore ran into trouble in trying to find himself during his early years in London, and although Hambourg taught him some time without fee, Moore still had not discovered for himself how to practise and could not shake himself free from his lethargy. Mark Hambourg, however, evidently did have faith in his talent, and recommended him as accompanist to the violinist Max Mossel, with whom he made his first tour of England in 1921. While playing at a Max Mossel concert Moore was heard by the conductor Sir Landon Ronald, who suggested that he take accompanying seriously as a career. "Why be a solo pianist?" he asked Moore. "The world is overstocked with them. Stick to accompanying; it is one of the most delightful of all tasks in music, and you seem to me to be extremely promising at it." Moore has never regretted that he followed Ronald's advice. "I have never looked wistfully over my shoulder," he told Charles Reid in an interview published in the New York *Times* (March 5, 1967). "If, twenty years ago, some magician had given me the technique and bookings of a world piano virtuoso, saying, 'Moore, a marvelous career awaits you,' I would have said to the magician, 'Thank you very much. But I'd rather go on doing what I'm doing now.'" Instinctively he has always preferred teamwork and partnership in both music and recreation, liking bridge rather than poker, and choosing doubles in tennis rather than singles.

Through the ballad singer Peter Dawson he was introduced to John Coates, the Yorkshire tenor, thus beginning the most valuable musical association of Moore's career. A stern and hypercritical taskmaster, Coates insisted on expressiveness as well as accuracy. According to the Reid interview, Coates once snarled at Moore: "Have you *never* been in love, Moore? What on earth's the matter with you, man? Put some feeling into it! The notes are not enough. You've got to bring out the feeling *behind* the notes!" Years after he had weathered that baptism of fire, Moore paid Coates the following tribute in his autobiography: "He made the accompaniment a vital singing force with deepest meaning. He taught me how to listen to myself with fierce, unflagging concentration. He gave me my technique, such as it is."

During their four- or five-year association Coates gave Moore the freedom to accept other engagements, and after the two made an extended North American tour, Moore found himself with more and more bookings and recording dates. He had made his first record, for His Master's Voice, in 1921 with the violinist Renée Chemet, in the primitive days of wax discs and crude acoustics. Through the violinist Albert Sammons he received a widening knowledge of the chamber music repertoire, and performed for the first time over the British Broadcasting System. He played for the great Feodor Chaliapin—and also for a number of lesser talents, for, as he has put it: "I was concerned principally in the 1920's with getting my name in the paper; the fee was of secondary consideration. As to the musical standard of my partner—I asked no questions." Wigmore Hall in London was the scene of many a debut by aspiring young soloists, and Moore was often their accompanist. Walter Legge, his lifelong friend and the husband of Elisabeth Schwarzkopf, was at that time a music critic for the Manchester *Guardian* and he remembers that Moore's playing was the only compensation for having to attend many of those dreary recitals.

The 1930's were productive years for Gerald Moore. He became the sole accompanist for the great German lieder singer and Hugo Wolf specialist Elena Gerhardt, who told him: "Never be too discreet when playing for me; the voice and piano in these songs are of equal importance." In the years before World War II he played for Mischa Elman, Nathan Milstein, Max Rostal, Emanuel Feuermann, Elisabeth Schumann, Maggie Teyte, John McCormack, and a host of other artists.

During World War II Moore joined other British artists in performing for the troops in liberated countries overseas under E.N.S.A. (Entertainments National Service Association), and in hospitals and factories at home under C.E.M.A. (Council for the Encouragement of Music and the Arts). He appeared in over 100 of the lunchtime concerts at the National Gallery organized by Dame Myra Hess, and with John McCormack he toured Great Britain to aid the Red Cross.

A series of successful talks that Moore gave over the BBC led Dame Myra Hess to suggest that he give an illustrated lecture at the National Gallery, which ushered in a new side of Moore's career, his lecture-recitals. These solo performances, in which Moore discusses the art of accompanying and plays musical examples, have become highly successful, and beginning in 1954 he has given them annually in coast-to-coast North American tours. A critic for the New York *Herald Tribune* (November 7, 1955) commented: "The notable feature of Mr. Moore's remarks and his playing was how he combined infectious humor with sound musical sense and information and how he persuasively called attention to points in accompanying and accompaniments which should contribute greatly to a concert-goer's understanding of a song recital." A recording in the lecture-recital format. entitled *The Unashamed Accompanist,* was issued by Angel Records in 1955 and reissued on the Seraphim label in 1966. It also provided the title for his first book, which was published in 1943 by Methuen in England, and in 1944 by Macmillan in the United States.

GERALD MOORE

At the end of the war, Moore began a warm association with Pablo Casals, whom he has called the world's greatest living musician. At their first rehearsal, after playing a few measures, Casals suddenly stopped playing, laid his cello on its side, and said, "I am very happy." Moore had met Kathleen Ferrier during the war, and was a close friend as well as accompanist for the great English contralto until her untimely death in 1953. In that year Moore toured Australia with soprano Irmgard Seefried, and in 1955, with Sir Arthur Bliss and a distinguished group of musicians, he took part in the first postwar tour of Russia by Western artists.

During the years leading up to his retirement Moore concentrated on performing with a few favorite artists. It left him enough free time to write articles and another book—*Singer and Accompanist; the Performance of Fifty Songs* (Methuen, 1953; Macmillan, 1954); to lecture; to appear at many of the leading European musical festivals; and to hold several advisory posts. In 1963 he was president of the Incorporated Society of Musicians of Great Britain. From 1964 to 1966 he served on the Music Advisory Panel of the BBC, and he has been a member of the Music Advisory Council of the Arts Council of Great Britain since 1964. Moore has served on many scholarship and prize juries. He was appointed a Commander of the British Empire by Queen Elizabeth in 1954, and in 1964 he became an Honorary Royal Academician of the Royal Academy of Music in London. He was awarded the Cobbett Gold Medal for Services to Chamber Music in 1951.

In 1966 Gerald Moore announced his intention to retire from the concert stage, induced by the consideration, as he told an interviewer for the Toronto *Globe and Mail* (June 7, 1966), that "it's much better to get out while one still has a fairly respectable reputation than to be asked to get out." Taking a backward glance over Moore's long career, Neville Cardus summed up his contribution to the art of accompanying for the Manchester *Guardian* (February 24, 1966): a "range of strictly musical understanding of all styles and idioms"; a "quick sympathy and insight with and into the different characteristics and temperaments of the singers"; and an "ability to produce from the keyboard the tone needed to blend with any individual voice."

Organized by Walter Legge, Moore's farewell concert in London's Royal Festival Hall on February 20, 1967 brought together three of the most celebrated singers of the time, who were also Moore's most frequent collaborators during the past decade: Elisabeth Schwarzkopf, Victoria de los Angeles, and Dietrich Fischer-Dieskau. But it was acknowledged to be Moore's evening, and singers and audience alike joined in a standing ovation at the beginning and end of the program. In the fall of 1967 Angel Records released a recording of that event.

Moore's final concerts in the United States took place on March 15, 22, and 29 before overflow audiences in Carnegie Hall, New York, with Dietrich Fischer-Dieskau, known familiarly to him as "Dieter," and of whom he has said: "This man . . . has taken me deeper into the hearts of Schubert, Schumann, Wolf, Brahms than I have ever been before." Commenting on the last of the concerts, Howard Klein remarked in the New York *Times* (March 30, 1967) that the performances "were probably the best that have ever been heard of the Beethoven and possibly even the best that will be." Aside from his lectures, Moore has not often appeared on the American concert platform, since he feels American managers do not show proper respect for accompanists in billing and other forms of publicity. Before his farewell series, he had performed in the United States as an accompanist only a few times: with John Coates in 1926, with Fischer-Dieskau in his New York debut in 1955 and again in 1962, and with Schwarzkopf and Fischer-Dieskau in 1964.

At sixty-eight Gerald Moore is a rubicund, portly, and slightly bowed man, with pale gray eyes in a round face, fair hair, and the cherubic serenity of an Anglican vicar. He is five feet eight inches tall and weighs around 176 pounds. He lives in a snug cottage in Buckinghamshire with his wife, the former Enid Kathleen Richards, whom he married during World War II. In retirement Moore plans to continue giving master classes, lecturing, recording, and writing. His recreations are walking, golf, bridge, and reading, and his London clubs are the Savile Club and the Marylebone Cricket Club.

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MOORE, PAUL, JR.

Nov. 15, 1919- Protestant Episcopal prelate
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When, in 1963, Bishop William F. Creighton of the Episcopal diocese of Washington, D.C., was looking for an assistant with special competence in urban problems, particularly the problems of minority groups, it was not surprising that his choice fell on Paul Moore Jr., one of the pioneers in the Episcopal Church's Inner City program for the revitalization of slum parishes. From 1949 to 1957 Moore worked at the "open rectory" of Grace Church in Jersey City, New Jersey, and he later gained national attention as one of the more militant of the white clerical participants in the civil rights movement. "Unless churches can speak to people in the slums and ghettos of the cities in a way that makes sense," Moore has said, "they will fail. . . . The Episcopal Church needs what the Negro and Puerto Rican people give us more than they need what we can give them. The church gains a simplicity, a generosity, and an ability to cope with problems that it has lost." At the time of his appointment as suffragan bishop of Washington, Moore was dean of Christ Church Cathedral in Indianapolis, Indiana.

Paul Moore Jr. was born on November 15, 1919 in Morristown, New Jersey to Paul Moore Sr., a prosperous businessman, and Fanny Weber (Hanna) Moore. He was reared in affluent surroundings in Morristown, with seasonal sojourns at Palm Beach in Florida and Prides Crossing on Massachusett's fashionable North Shore. Moore has a brother, William H., who is chairman of the board of the Bankers Trust Company, New York, and two sisters, Mrs. William G. Nickerson and Mrs. John Case.

Moore obtained his secondary education at St. Paul's, an elite Episcopal prep school in Concord, New Hampshire. It was at St. Paul's that his thoughts first turned to a possible future in the ministry. "I had always thought of religion as old ladies, tea parties, and boring Sunday morning lectures," he told Barbara Hogan in the Washington *Post's Potomac* magazine (February 2, 1964). "At St. Paul's I learned about the slum priests in London at the turn of the century and men like Father

Wainright at St. Peter's during the plague. It all seemed more exciting, very romantic."

After graduating from St. Paul's in 1937, Moore entered Yale University, where he majored in English and took his B.A. degree in 1941. During World War II he served successively as a lieutenant and captain in the United States Marine Corps. As a platoon leader in the Tulagi-Guadalcanal operation of the First Marine Corps Division early in the war, Moore was seriously wounded. After his recovery, he was appointed to Command and Staff School and made company commander and operations officer at Guam. He was discharged from the Marine Corps in 1945 with three decorations: the Navy Cross, the Silver Star, and the Purple Heart.

After the war, Moore spent one semester in graduate study in history at Columbia University and then, late in 1946, entered General Theological Seminary in New York City, where he received the S.T.B. degree four years later. Exposed to the problems of tenement dwellers on Manhattan's West Side, Moore, with some of his teachers and fellow seminarians, realized that the church, by following its affluent parishioners to the suburbs, was largely neglecting the needs of the people left in the inner cities and allowing the slum parishes to wither. An encounter with an ex-Communist seeking his way back to the church sharply dramatized this neglect. "There wasn't one damned church in all of New York City where you could take a Communist to become a Christian, where he could plug in," Moore recalled for Benjamin Bradlee in the Washington *Post* (March 28, 1965). "And this convinced us that you had to have the parishes on the fringes that were so set up that a guy like that could come in and express his faith—express the same tremendous social passion for Christ instead of Stalin."

With two of his associates at the seminary, C. Kilmer Myers (now the Episcopal Bishop of California) and Father Robert Pegram, Moore wrote to Episcopal bishops throughout the United States, seeking, as he has recalled, "a parish in a downtown slum, either closed down or about to close down, to see whether we could reach the people through the Episcopal Church, which hadn't been done. The three of us—and one wife—were willing to work for very little, willing to do some outside work and use our own money to compensate." In response, Bishop Benjamin M. Washburn of Newark, New Jersey offered them Grace Church in Jersey City.

In August 1949, two months after Moore became a deacon and four months before he was ordained, the three clerics went to Grace Church as a team. "There was to be no rector or curates," Moore explained to Benjamin Bradlee in the Washington *Post* article, "just the nucleus of a Christian community, a warm, open, loving kind of place to which you could bring people in through the kitchen." They removed the "Keep Out" sign from the rectory gate, took in homeless Negro children, made the rectory's kitchen table a community center, and organized picket lines and street-corner meetings to fight for better housing conditions. When Moore left Grace Church eight years later, the number of those reached by the ministry of the "open rectory" was more than a thousand, and the Sunday congregation had grown from twelve to three hundred.

REV. PAUL MOORE JR.

In 1957 Moore was called to Indianapolis, Indiana to be dean of Christ Church Cathedral. In that position he had more direct influence in the power structure than he had had in Jersey City but also, as he has said, more "feedback from people of the parish." Pledges of financial support from parishioners dropped noticeably not long after Moore became dean. "It didn't have anything to do with me," Moore explained to Benjamin Bradlee in the Washington *Post* article; "it had to do with a lot of people moving to the suburbs, but they (the chapter) thought it was because of my race bit, because I used to preach about race once in a while . . . very mildly." Admonished by the vestry, Moore changed his approach and began to work, as he has put it, "a little more subtly."

Elected suffragan of Washington, D.C., on September 16, 1963, Moore was formally consecrated a bishop on January 25, 1964. He thus became assistant to Bishop William F. Creighton, with special jurisdiction in the areas of clergy relations and urban problems, particularly racial problems. Moore, who had participated in the March on Washington for Jobs and Freedom in the summer of 1963, picketed the White House in March 1965 to protest the lack of federal protection for civil rights marchers in Selma, Alabama. Admitted to the White House as a member of a 30-man delegation of civil rights leaders, he told Vice-President Hubert H. Humphrey: "The civil rights movement and this Administration have just about come to the parting of ways. . . . We just can't take very much more" (Washington *Post*, March 14, 1965).

Other targets of Moore's outspokenness have been what he considers the Washington power structure's lack of "will" to eliminate poverty in the District of Columbia; lack of social concern on the part of some Episcopal laymen; and the handling of juvenile delinquents by Washington policemen. When advocates of home rule for the District of Columbia boycotted Washington merchants who refused to show support for the movement in March 1966, Bishop Moore publicly endorsed the boycott. His stand brought angry reaction from some Episcopal clergy and laity in Washington, and the vestry of one parish announced that it was halving its financial contribution to the diocese in protest. In May 1967 Moore delivered a sermon to about thirty members of the District of Columbia Republican Committee in which he expressed concern that somehow the United States "political structure has failed utterly" to cope with urgent problems of today. He said, however, that he considered politics to be a high calling.

Moore is the author of *The Church Reclaims the City* (Seabury, 1964), an account of Christian ministerial ventures in big cities and particularly of his own work in Jersey City. The book underscores the need for involvement and identification. Speaking of foreign missionaries who failed to have lasting effect, he writes, "They gave their blood, but not themselves. They did not incarnate their beings in the blackness of Africa. They did not kneel before Christ. They did not contemplate marrying black. . . . I say this not to judge them but to judge myself and others who work in a modern city." Moore contributed chapters to *Viewpoints; Some Aspects of Anglican Thinking* (Seabury, 1959), edited by J. B. Coburn and W. N. Pittenger, and *On the Battlelines* (Morehouse, 1964), edited by Malcolm Boyd, and he has written articles for the *Witness* and the *Living Church.*

The Right Rev. Paul Moore has been a member of the Legal Defense Fund of the National Association for the Advancement of Colored People since 1956, a member of the National Recreation Association since 1956, a trustee of the General Theological Seminary since 1957, and a fellow of the Yale Corporation since 1964. He has been a member of the urban division of the National Council of the Episcopal Church since 1955 and a member of the council's urban advisory committee since 1962.

Paul Moore Jr. and Jenny McKean were married on November 26, 1944. They have nine children: Honor, Paul 3d, Adelia, Rosemary, George Mead, Marian Shaw, Daniel Sargent, Susanna McKean, and Patience. An agile, lanky man, Bishop Moore is six feet five inches tall and weighs 195 pounds. He has blue eyes and light brown hair. His favorite recreations are reading, tennis, golf, swimming, and fishing. His clubs are the Federal City in Washington and the Links in New York City. Among the Bishop's honors are an honorary S.T.D. degree from General Theological Seminary (1949), an honorary D.D. degree from Virginia Theological Seminary (1964), and the Liberty Bell Award for outstanding service to the community from the Younger Lawyers Committee of the Federal Bar Association (1964).

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MOORE, THOMAS W(ALDROP)

Sept. 17, 1918- Television executive
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The president of the American Broadcasting Company television network, Thomas W. Moore, has been described by an interviewer for the *Christian Science Monitor* (January 9, 1967) as an "iconoclast" who is "against ritualism in any area of television." Moore came to ABC in 1957, after several years with the Columbia Broadcasting System. He replaced Oliver Treyz as head of ABC-TV in March 1962, when he was named vice-president in charge of the network, and he became president of ABC-TV in April 1963. Moore also serves as a director and group vice-president of the American Broadcasting Companies, Inc.

When Moore took charge of ABC-TV, the network was lagging behind its competitors in ratings and volume of business—a phenomenon attributed largely to its unfavorable image as a purveyor of a steady diet of action and adventure shows. To enable ABC-TV to hold its own in competition with the Columbia Broadcasting System and the National Broadcasting Company, Moore successfully gambled on a new policy, eliminating much of the network's established fare and placing a greater emphasis on quality programming. As head of ABC-TV—which broadcasts more than 3,000 hours of nationwide television programs annually over some 140 primary and about 100 secondary stations—Moore is charged with developing and scheduling television fare that meets the standards of sponsors, audiences, and critics. At the same time it has to conform with the government criterion of "programming in the public interest."

A native of Meridian, Mississippi, Thomas Waldrop Moore was born on September 17, 1918 to Thomas Miller Moore and Abita Josephine (Stroble) Moore, in the same room that had been the birthplace of the three preceding generations on his father's side. When he was two years old his father died, and his mother had to return to her old occupation of schoolteaching. Since there was no one to look after him, his mother took him to school with her. Because of this head start Moore was able to graduate from high school at fifteen. From 1936 to 1938 he studied at Mississippi State College, and in 1938-39 he attended the school of journalism at the University of Missouri. During his student years he also worked from time to time for the Meridian *Star,* his home town newspaper. In 1941 he joined the United States Naval Reserve and served during World War II as a naval aviator, advancing to the rank of lieutenant senior grade.

After his discharge in 1945, Moore moved to Los Angeles, where he studied for a time at the University of Southern California. From 1945 to 1951 he was employed by Forest Lawn Memorial Park in Glendale, California, serving as advertising and publicity director, and also as vice-president in charge of community affairs. In 1947 he had his first encounter with television production when he produced an Easter sunrise service broadcast from Forest Lawn over station KTLA-TV. Convinced that his future lay in television, Moore joined the staff of the CBS-TV network in 1952, first as an account executive, and then as general sales manager, with CBS-TV Film Sales, for which he developed a West Coast film sales organization. In November 1957 he was brought to ABC-TV by James T. Aubrey Jr., then the network's vice-president in charge of programming. Moore had for some time been attracted to American Broadcasting-Paramount Theatres, Inc., —the parent organization of ABC—because, as he later told Thomas B. Morgan of *TV Guide* (December 15, 1962), "it was the largest entertainment corporation in the world and . . . the people you met from there all believed that the show was the thing." His first position with ABC-TV was that of vice-president in charge of sales. When in the spring of 1958 Aubrey left ABC to join CBS, Moore succeeded him as vice-president in charge of network programming. He continued to hold that position for four years.

On March 20, 1962 Leonard H. Goldenson, the president of American Broadcasting-Paramount Theatres, Inc., announced the replacement of ABC-TV president Oliver Treyz by Thomas W. Moore as head of the network. Under Treyz, the ABC-TV network had reached the height of its success in 1960, but it had declined steadily in ratings and volume of business during subsequent seasons. The slackening was said to have largely resulted from the lack of new programming and from the network's stress on action and adventure. The replacement of Treyz followed investigations in the spring of 1962 by the Senate subcommittee on juvenile delinquency and the Federal Communications Commission into excessive violence on television. A case in point was ABC's telecast in December 1961 of a controversial episode in the *Bus Stop* series that presented the popular singer Fabian in the role of a psychopathic killer. The appointment of Moore, a milder-mannered man than his predecessor, was regarded by some observers as an effort by ABC-TV to modify its "hyper-aggressive image." Named vice-president in charge of the ABC television network in March 1962, Moore was given complete authority over the network. In April of the following year he was appointed president.

"We're looking for ways to win back some of the intellectuals to TV," Moore said in a press interview shortly after he took charge of ABC-TV. He disclosed plans to restore "a better balance of programming" by playing down the action-adventure formula. "We'll still have the cowboys and the private eyes," he said. "But we'll also have more drama, more music, more situation comedy, and I'm going to try hard to make us first in sports."

Because of previous network commitments, Moore was unable to institute any major changes in ABC programming during the 1962-63 season. In 1963-64, however, the effects of Moore's leadership became evident. Under his management nineteen out of thirty series were dropped, including such long-running action favorites as *Hawaiian Eye, Naked City,* and *The Untouchables.* In September 1963 Moore introduced thirteen brand-new weekly shows, all unveiled during the course of one week. Some $3,000,000 went into the development of new programs, and unofficial sources estimated the risk involved in policies amounted to about $120,000,000.

THOMAS W. MOORE

Although the October 1963 Nielsen ratings indicated that ABC-TV was still in third place among the three major networks, it was the only one to score a gain over the previous season. By April 1964 the Nielsen report showed that ABC-TV had moved to second place, after CBS-TV, and had experienced an audience increase of 18 percent over the previous year, despite the fact that it had far fewer affiliated stations than its competitors. Richard K. Doan, writing in the New York *Herald Tribune* (April 22, 1964), saw the increase as "a feather in the cap of Thomas W. Moore." Under Moore's leadership, ABC-TV had, furthermore, established a solid base of successful shows that could be used as "building blocks" for future seasons.

In the first Nielsen ratings of the 1964-65 season, ABC-TV continued to compete on about an equal level with the other two networks. That season, the network acquired, among other things, the twice-weekly popular nighttime drama series *Peyton Place* and began to present improved and expanded news coverage under the direction of Elmer W. Lower. As Jack Gould noted in the New York *Times* (October 28, 1964), ABC no longer conveyed the image of "the ill-mannered orphan of network TV," and was now emerging as a new and vital competitive force in the television industry.

In July 1965, in response to NBC's increasing use of color programming (over 90 percent for prime time during the 1965-66 season), Moore announced reluctantly that ABC would also present more color programs in the future, although he had reservations about the excessive use of color. "The color pendulum will swing too far," he asserted, "and there will be some shows crying for black-and-white treatment." He conceded, however, that to compete with the other networks, ABC would have to expand its use of color. By the fall of 1965 about 40 percent of all ABC-TV evening programs were in color.

During the 1965-66 television season, Moore introduced a "second season" for ABC-TV, beginning in January 1966, when four new shows were inaugurated. Although all three major networks introduced new programming, ABC's offerings were by far the most extensive, and Moore again took a considerable risk in filling some of the weak spots in his programming with the best new entries available. He also announced plans for a "third season"—the presentation of new material during the summer months, to enliven the usually dull fare of reruns.

Among the shows presented during Moore's "second season," the one that drew most public attention was the twice-weekly *Batman* serial, which soon became a national craze. On that show, Moore introduced a modification of the standard advertising format. Whereas three one-minute commercials per half-hour show had been the industry's rule, on *Batman,* Moore introduced four one-minute commercials. In presenting the additional commercial the network managed to avoid cutting down on entertainment time by using time normally devoted to local station announcements, network promotion, and program credits. Moore justified the extra commercial by citing the extremely high cost ($85,000 per segment) of the series. The move was criticized as a trend toward greater commercialization and failed to become standard practice.

Moore helped to elevate the cultural level of television when he introduced a series of weekly hour-long prime-time shows consisting of "new and original presentations" to be produced for the 1966-67 season at a cost of about $20,000,000. The programs, presented as *ABC Stage 66* and *ABC Stage 67,* included such shows as an original comedy by Murray Schisgal, a documentary about the wit of President John F. Kennedy, and an hour of pantomime and music by Anthony Newley.

In September 1966 Moore, who for some time had advocated the presentation of feature-length motion pictures on television during prime evening hours, signed agreements with Paramount Pictures and Twentieth Century-Fox, whereby ABC-TV acquired forty-nine major films, including *Cleopatra, The Longest Day, The Magnificent Men in their Flying Machines, The Robe, Hud,* and *Shane,* from the studios. The huge success of a 1966 ABC-TV showing of the film *The Bridge on the River Kwai* confirmed Moore's view that the presentation of high-grade motion pictures is an important function of television.

On occasion Moore has set off controversy with his public statements. In May of 1964, for example, Moore joined with CBS-TV executives in withdrawing recognition of the Emmy Award presented annually by the National Academy of Television Arts and Sciences. In defending his position, Moore declared that he did not regard the awards as "determined on the merits of the programs." In April 1966 he proposed the adoption by the television industry of an entirely new ratings system, in which programs would be classified according to categories and each program rated within its category.

A proposed merger between the American Broadcasting Companies, Inc., and the International Telephone and Telegraph Corporation was approved by the Federal Communications Commission on December 21, 1966. But the Justice Department's Antitrust Division, opposing the merger on the ground that it might injure competition in broadcasting, obtained a postponement of its effective date pending investigation. ABC executives, including Moore, contended that the merger—which would be the largest in the history of the communications industry—was needed to provide the network with enough funds to make it fully competitive with NBC and CBS. After the FCC approved the merger for a second time by a 4-to-3 decision on June 22, 1967, the Justice Department filed an order to block the merger with the United States Court of Appeals for the District of Columbia Circuit. At the end of 1967 the Court of Appeals had not yet decided the case. Because of delays before the FCC and the courts the directors of the International Telephone and Telegraph Corportation then voted to cancel the agreement to merge with ABC.

Moore was named a director of the American Broadcasting Companies, Inc., in May 1965. When ABC established four new operating groups within the corporation in November 1966, he added the title of group vice-president of ABC, Inc., to that of president of ABC-TV. In September 1966 he was appointed by President Lyndon B. Johnson to the newly established National Advisory Commission on Rural Poverty. He is president of the Naval Aviation Museum, Inc., at Pensacola, Florida, and he serves on the boards of directors of Holiday on Ice, Inc., and of the World Wildlife Fund. Since 1963 he has been a member of the Florida Governor's Council of 100, an organization of businessmen who counsel the state on its development program. Moore is a member of the Academy of Television Arts and Sciences and of the Radio and Television Executives Society. In 1965 he was awarded an honorary LL.D. degree by the University of Alabama, and in 1966 the Explorers Club of New York elected him to honorary membership in recognition of his television work on behalf of geographic and wildlife conservation.

Thomas W. Moore married Claire Helene Stirrat of Seattle, Washington on February 18, 1943. They have two children, Thomas Waldrop Jr., and Jean Anne. He drives every day from his home in Darien, Connecticut to his office in New York City. Moore, who is portly and soft-spoken, has a reputation for firm but fair dealing. Louise Sweeney, who interviewed him for the *Christian Science Monitor* (January 9, 1967), observed that "a trace of the South softens his quick, clipped sentences, which fall on the air of the executive suite at 78 r.p.m." Interested in spectator sports, he sometimes accompanies the production crews of ABC sports programs on trips abroad. His hobbies include hunting, gun collecting, fishing, and golf. He belongs to the Wee Burn Country Club, the Boone and Crockett Club, the Los Angeles Country Club, the Old Baldy Country Club, the Ox Ridge Hunt Club in Darien, and Sigma Alpha Epsilon fraternity.

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MULLIKEN, ROBERT S(ANDERSON)

June 7, 1896- Physical chemist; university professor

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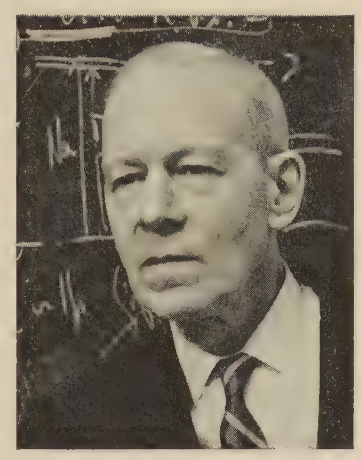

ROBERT S. MULLIKEN

In the forefront of scientists responsible for ushering chemistry into the atomic age is the Nobel Prize winner in chemistry for 1966, Professor Robert S. Mulliken of the University of Chicago and Florida State University. Mulliken is the father of the molecular orbital theory, a quantum-mechanical explanation of how atoms—nature's elemental building blocks, each a microcosmos with electrons orbiting around a nucleus—are held together to form the molecules of specific substances. In 1928, when Mulliken introduced his theory, the prevailing assumption was that atoms form a molecule in the way that bricks form a wall, statically, without loss of their individual identities. Professor Mulliken offered an intriguing new concept: the molecule is not the sum of its parts, but a new entity whose components are absorbed into the identity of the whole. In this concept, the outer electrons orbit, not around the nuclei of the individual atoms, but around the whole molecule, and their configuration partially determines the characteristics of this or that particular substance.

The applied molecular chemist, working in a subworld he can neither see nor touch, makes progress along the routes calculated theoretically beforehand. The molecular orbital theory, and the concepts and methodologies developed around it by Mulliken and others, made possible many of the gigantic strides in applied chemistry during the past four decades, most notably the creation of polymers, the long-chain molecules that make up vinyl, synthetic rubber, and other artificial materials. His work has opened the way for studies of compounds important in life processes but inaccessible to experiments —such as proteins, enzymes, and even viruses—and for studies from afar of compounds in space.

Robert Sanderson Mulliken was born in Newburyport, Massachusetts on June 7, 1896 to Samuel Parsons Mulliken and Katherine W. Mulliken (her maiden name as well as her married name). His father, departing from a seafaring tradition in the family, was a professor of organic chemistry at the Massachusetts Institute of Technology and the author of several textbooks considered standard in his field. While still in high school, Mulliken helped his father to proofread his books, thus gaining early a familiarity with organic nomenclature. In childhood he developed a life-long love of botany, and, bicycling or walking through the countryside near Newburyport, he came to know the names and characteristics of all the wild flowers, ferns, and other plants that he saw.

Mulliken's choice of his specialized field in science was indicated as early as his high school graduation, when he delivered an oration entitled "The Electron: What It Is and What It Does." From high school, Mulliken entered the Massachusetts Institute of Technology, where he did his first scientific research—the preparation of organic chlorides—under Professor James F. Norris. Upon receiving his B.S. degree in chemistry, shortly after the United States entered World War I in 1917, he took a job as a junior chemical engineer with the Bureau of Mines of the United States Department of the Interior. He was assigned to laboratory research on poison gases at American University in Washington, D.C., where his superior was James B. Conant, then an officer in the Chemical Warfare Service. Later in the war, Mulliken served in the Chemical Warfare Service as private and private first class.

After the war, Mulliken worked briefly for the New Jersey Zinc Company, doing research in the compounding of rubber. In the autumn of 1919 he went to the University of Chicago to study under W. D. Harkins, one of the few scientists then interested in atomic nuclei. At Chicago he was introduced to quantum theory through the lectures of a man with a name similar to his own, Robert A. Millikan, and he spent much of his time reading the papers of G. N. Lewis and others on chemical bonding and valence. His Ph.D. thesis, done under the guidance of Harkins, was on the partial separation of mercury isotopes by irreversible evaporation.

After taking his Ph.D. degree in 1921, he remained at Chicago and continued his experiments on mercury separation under a fellowship from the National Research Council. In the course of the experiments he built the first isotope factory, an evaporation-diffusion apparatus that produced mercury isotopes (specimens of the element having different densities or atomic weights).

In 1923 Mulliken received another National Research Council grant, to investigate the isotope effect in the band spectra of boron nitride and other diatomic molecules at the Jefferson Physical Laboratory of Harvard University. During three years at Harvard, he learned the techniques of spectroscopy under the guidance of F. A. Saunders, reviewed the literature of molecular theory, and increased his understanding of quantum theory, which he began to apply to molecular spectral phenomena.

In visits to Europe in 1925 and 1927 Mulliken met leading scientists in spectroscopy and molecular theory, including Edwin Schrödinger, the 1933 Nobel prize winner in physics with Paul Dirac, and Friedrich Hund. Schrödinger's wave theory, combined with Heisenberg's principle of uncertainty, was at that time displacing determinism in science and establishing the new quantum mechanics. (The original quantum theory was based on assumptions of regularity and order at the heart of nature, whereas the new quantum mechanics was based on probability.) Hund, in a paper published in 1926, applied quantum mechanics to molecular chemistry. "In this paper," Mulliken recalled in an address printed in the *Journal of Chemical Physics* (November 15, 1965), "Hund described his now well-known cases *a, b, c, d,* and brought clarity to the problems of band spectrum structure which I had been struggling with using the old quantum theory. . . . After our discussions in the summer of 1927, Hund's thoughts and mine continued to develop, along somewhat parallel lines." In 1928 Mulliken published in the *Physical Review* (No. 32) his historic paper on the assignment of electronic configurations to experimentally observed states. "In this paper," Mulliken said, "I was attempting to assign individual electronic quantum numbers to various states as had not been done before. In the paper I showed that the earlier interpretations of the electronic levels of BO, CN, and other isoelectronic molecules as analogous to one-valence-electron atoms needed to be replaced by an analogy to a closed shell-system *lacking* one electron."

Mulliken taught physics at Washington Square College of New York University from 1926 to 1928, when he joined the faculty of the University of Chicago as an associate professor of physics. He was promoted to full professor at Chicago in 1931. In papers published in the 1930's he continued to elaborate his molecular orbital theory, in which the valence, or outermost, electrons of molecules are pictured not as localized in atoms but as orbiting so as to form a cloud-like shell over the molecule as a whole.

The major alternative to Mulliken's concept is the valence-bond, or resonance, theory, whose best-known exponent is Linus Pauling. The two theories are complementary in that both are attempts to apply the ideas and equations of quantum mechanics to molecular chemistry. Pauling's theory is still preferred by many, partly because its approach is more easily related to historical structural formulas, but Mulliken's theory is now more commonly used, especially in fundamental calculations. An important advantage of the molecular orbital theory is that it is multiform, allowing for several kinds of bonding, including covalent and ionic. Mulliken's orbitals, expressed in quantum-mechanical mathematical terms, are wave functions involving complex Schrödinger equations. They give only approximate solutions, but the solutions yield probable descriptions of the properties of molecules, even the macromolecules that make up living matter, and with the help of computers the approximations are gradually moving closer to exact solutions of the Schrödinger equations.

During World War II Mulliken was director of editorial work and information for the Plutonium Project at the University of Chicago. After the war, anticipating the advent of computers, he contributed to the development of the complex mathematical programming formulas needed for computerizing molecular research. Later, building on his molecular orbital theory, Mulliken developed a concept called "electronic population analysis," which was explained in *University of Chicago Reports* (March 1961) as follows: "If electrons of one atom resemble a cloud clustered around the nucleus, what happens when this nebulous mist merges with the electron screen of another atom? Mulliken developed a statistical analysis which in some ways resembles the mathematics of comprehending the interaction of the human populations of two vast cities as their peoples begin to approach each other. This concept enables Mulliken to obtain some quantitative values for the area where the atomic orbits form 'overlap populations' among the nuclei of the atoms. 'Electronic population analysis' gives new insight into the forces that hold one molecule together tightly and another loosely."

Mulliken was a Fulbright scholar at Oxford University in 1952-53 and in 1955 he served as scientific attaché to the United States Embassy in London. At the University of Chicago, Mulliken served as Ernest DeWitt Burton Distinguished Service Professor from 1956 to 1961, when he became Distinguished Service Professor of Physics and Chemistry. Since 1965 he has been spending the winter quarter of the academic year in Florida, as Distinguished Research Professor of Chemical Physics at the Institute of Molecular Biophysics of Florida State University in Tallahassee.

Mulliken was Baker lecturer at Cornell University (1960), Silliman lecturer at Yale University (1965), and Jan van Geuns visiting professor at the University of Amsterdam (1965). He is a member of the National Academy of Sciences, the American Chemical Society and a fellow of the American Physical Society, and he served as first chairman of the latter's division of chemical physics, in 1951. He is also an honorary fellow of the Chemical Society of Great Britain.

As a tribute to Mulliken, the Academic Press published *Molecular Orbitals in Chemistry, Physics, and Biology,* edited by Per-Olov Löwdin and Bernard Pullman, in 1964. Other honors bestowed on Mulliken include honorary degrees from Columbia University (1939) and the University of Stockholm (1960); the University of Liège's Bronze Medal (1948); the American Chemical Society's Theodore William Richards Gold Medal (1960); the Peter Debye Award (1963); and the Willard Gibbs Medal (1965). In 1966 the Swedish Royal Academy of Sciences awarded the Nobel prize in chemistry to Mulliken for "his fundamental work concerning chemical bonds and the electronic structure of molecules by the molecular-orbital method."

During his career, Mulliken has often worked fourteen hours a day—a schedule that helps to explain his prodigious output of scientific papers: more than four a year for a total of more than 200. Mulliken's papers have been published in the *Jour-*

nal of Chemical Physics, the *Physical Review,* the *Astrophysical Journal,* and other professional journals.

At an international symposium on atomic and molecular quantum theory over which he presided at the University of Florida on Sanibel Island in April 1965, Mulliken delivered, in place of a scientific paper, an address (printed in the *Journal of Chemical Physics* for November 1965) that was largely a personal memoir, filled with reminiscences of persons and events in his career. His general statements on problems in MQM (molecular quantum mechanics) were limited to the beginning of the address, where his open-mindedness and humility as a scientist were manifest in his readiness to question concepts that he himself had invented: "With old-fashioned chemical concepts, which at first seemed to have their counterparts in MQM, the more accurate the calculations became the more the concepts tended to vanish into thin air. So we have to ask, should we try to keep these concepts—do they still have a place—or should they be relegated to chemical history? Among such concepts are electronegativity . . . , hydridization, population analysis, charges on atoms, even the idea of orbitals (should we now concentrate on germinals?). I think these concepts . . . are in need of continued scrutiny." His flexibility of attitude is also exemplified in a statement he made on another occasion: "I do not wish to be necessarily committed to the familiar concept that molecules are composed of atoms when they have formed molecules. I would rather think, as Gertrude Stein might have said, that a molecule is a molecule is a molecule." Mulliken is as free of rigid pedantry in terminology as he is in concepts, believing that loose words that make a concept understandable are sometimes preferable to strict terms that obfuscate.

Robert S. Mulliken and Mary Helen von Noé, the daughter of a geology professor at the University of Chicago, were married on December 24, 1929. They have two daughters, Lucia Maria (Mrs. William W. McGrew), and Valerie Noé. Mulliken was described by John R. Platt in *Science* (November 1966) as a "spare and frugal New Englander." As an avid amateur botanist, Mulliken knows the names of more plants than many professionals. His other principal hobbies are oriental rug and Japanese print collecting. Arnold C. Wall of the Argonne National Laboratory, as quoted in *Newsweek* (November 14, 1966), summed up Mulliken's professional achievement thus: "Without the concepts he provided, chemists could not even think about chemistry."

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MUSMANNO, MICHAEL A(NGELO)

1897- Lawyer; judge; author
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"At times Justice Musmanno [speaks] more with the ardor of an advocate than the austerity of a judge speaking the voice of the law. But his strong sense of justice, zeal for individual rights, and lively style of expression make application of legal principles to particular states of fact vivid and appealing." That appraisal of Michael A. Musmanno was written by Roscoe Pound, Dean Emeritus of the Harvard Law School, in his introduction to Musmanno's book *Justice Musmanno Dissents* (Bobbs, 1956). A man who clings tenaciously to his convictions, Musmanno has had a colorful and sometimes controversial career as a lawyer, legislator, jurist, and author. A flair for the dramatic has often marked his crusades. Some highlights of his life include defending Sacco and Vanzetti, campaigning for the abolition of the Coal and Iron Police Laws, presiding at the Nuremberg war crimes trials, and appearing as a witness for the prosecution in the Eichmann trial.

The son of Antonio and Maddelena (Castellucci) Musmanno, Michael Angelo Musmanno was born in 1897 in Stowe Township, Pennsylvania, on the Ohio River near Pittsburgh. Both his parents were Italian immigrants, and Musmanno has been proud of the contributions of Italians to the growth of the United States. His father was a coal miner and railroad section hand and later in his life also a policeman in Stowe Township. Musmanno aspired to become a lawyer from the age of twelve, when—after his aptitude for logical argument warded off corporal punishment for himself and a rival classmate with whom he had been fighting—the principal told him that he would make a good lawyer.

Although he had to begin working at fourteen as a coal loader, Musmanno managed to acquire a legal training, mainly by taking evening classes. His studies at Georgetown University in Washington, D.C. were interrupted by World War I, in which he served with the United States Army as an infantryman. After the war, he resumed his course at Georgetown, completed requirements for his Bachelor of Law degree, and then went on to win several other degrees in the arts and sciences. He holds a Bachelor of Arts and Master of Arts from George Washington University and a Master of Laws and a Master of Patent Laws from National University. Later he brought his total number of degrees to seven, when he received the degrees of Doctor of Juristic Science from the American University and Doctor of Jurisprudence from the University of Rome. He has also taken graduate courses at Oxford University, Harvard University, and Notre Dame University.

After being admitted to the Pennsylvania Bar in 1923, Musmanno found it difficult to join an established law firm. Finally, by answering an anonymous advertisement in a Philadelphia paper for a legal assistant he secured a position with the firm of John R. K. Scott, one of the most successful

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Philadelphia lawyers of that period. While in Scott's employ, Musmanno won the first forty-two cases that he tried. As he has related in his autobiographical *Verdict! The Adventures of the Young Lawyer in the Brown Suit* (Doubleday, 1958), after winning his first few cases he had acquired a superstitious feeling that the brown suit he wore was contributing to his success. At the urging of a colleague, he wore a suit of a different color—and lost his forty-third case. Two more losses ensued, even though he had invoked the charm of the brown suit again. After he had tried a total of sixty-five cases, of which he lost five, Musmanno resigned from Scott's law firm. In his letter of resignation, Musmanno wrote, "When I lose a case I experience a threefold disappointment. I sense, firstly, the pang of loss that the client suffers; then, as the one responsible for the defeat, I personally experience the most intense personal chagrin and mortification; but most of all I suffer in the realization that I have lost for you, . . . who have placed so much confidence in me." Because he expected perfectionism for himself, Musmanno was uncertain about his future in law. Deciding that he needed a change of scenery for a re-examination of his goals, he went to Europe.

On his visit to Italy in 1924, Musmanno could not stay away from the courtroom and became a spectator at several trials. Within a few weeks he realized that his despair over his legal failures was not strong enough to overcome his love for the law. and he decided to stay in Rome and study Roman law at the University of Rome. Working part-time at various jobs—including those of tutor in English, Rome correspondent for an English-language newspaper, and even as an extra in the motion picture *Ben Hur* (MGM, 1926), being filmed in Rome at the time—he completed his studies for the Dottore di Giurisprudenze (Doctor of Jurisprudence) degree in 1925, with the highest possible score.

Musmanno traveled to Paris and then to London before returning to Pittsburgh to begin his private practice in 1925. He tried vainly for six weeks to obtain a case. Then the break came through a bizarre circumstance, in which he defended a man who had drunkenly assaulted him. Slowly, by reputation and by commendation, Musmanno acquired a going practice. He became known as a champion of the underprivileged. His firm faith in the system of jurisprudence and his belief in the innocence of Nicola Sacco and Bartolomeo Vanzetti, who had been convicted of murder, led Musmanno to become a member of the team of defending attorneys in that famous case in 1927. He worked unstintingly though unsuccessfully for their reprieve and wrote a defense of them in his book *After Twelve Years* (Knopf, 1939).

Running for public office in 1926, Musmanno lost his first bid for the Pennsylvania General Assembly. In 1928, in an emotional and dramatic campaign, he overcame prejudice against his Italian name to become the youngest member of the Pennsylvania House of Representatives by a narrow margin. Re-elected in 1930, Musmanno worked diligently during his second term for the repeal of the Coal and Iron Police Laws. At that time the mining companies maintained a private police force for the purpose of strike breaking and forcibly discouraging any action that the companies found undesirable. When the governor vetoed Musmanno's bill, he attacked the system by dramatizing the fatal beating of a miner in a story, "Jan Volkanik," which was made into a movie titled *Black Fury* (Warner, 1935), starring Paul Muni. Musmanno toured with the motion picture, urging viewers to demand repeal of laws that permitted a biased system of enforcement. He is credited with being largely responsible for the eventual repeal of the mining police laws. Musmanno recently expanded the story into a novel titled *Black Fury* (Fountainhead, 1966). While in the legislature, Musmanno also led the fight to permit Sunday baseball and movies in Pennsylvania, sought to decrease the tax burden for small wage earners, and worked for election law reforms.

In 1932 Musmanno was elected judge of Allegheny County court. When he ran for judge of court of common pleas two years later, he was elected with the largest vote ever accorded a local candidate—320,000 out of 340,000 votes. During the next sixteen years on the bench, Musmanno's rulings were often controversial. He crusaded against drunken drivers, imposing severe jail sentences on them, as long as six months in aggravated cases. He sometimes disagreed with his brother judges on procedure. At one time he sentenced women only two-thirds as heavily as men, calling them "finer and more delicate."

As a man who delights in experiencing things firsthand, Musmanno imposed a three-day prison sentence upon himself in 1936 "to find out what it really feels like" to be in prison. During his voluntary incarceration at Western Penitentiary, he mingled freely with the prisoners—some of whom he had sentenced there—and did not attempt to conceal his identity. He said to them, "Well, boys, you've heard judges tell you what they thought of you, now you tell me what you think of judges." After his release, in an interview for the National Broadcasting Company, Musmanno stated, "It is not unusual for a graduate doctor to spend some time in a hospital. Why should it be unusual, for the purpose of study and observation, for a judge to sojourn in a penitentiary?" He said that he found prison life austere but not cruel, even though Western had a reputation as a rough prison.

After the United States entered World War II, Musmanno was commissioned in the United States Navy as a lieutenant commander, eventually rising to the rank of rear-admiral. He served in the Adriatic, where his ship was sunk by German planes. Because of his familiarity with Rome, Musmanno was selected as a member of the Italian expedition of the European invasion in 1943. He served as naval aide to General Mark Clark and for six months was military governor of Italy's Sorrentine Peninsula. In 1946 he was appointed president of the United States Board of Forcible Repatriation in Austria and was able to prevent many refugees from being returned to their Communist-dominated homelands. His many decorations include the Purple Heart (with cluster), the Bronze Star for Valor, the Legion of Merit, the Army Commendation Ribbon, the Italian Silver Medal of War, the Military Order of Italy, and the Star of Valor Moroccan Expeditionary Force. He now holds the rank of rear admiral (retired) in the Navy.

A member of a Navy team whose mission was to determine whether or not Adolf Hitler was actually dead, Musmanno interviewed some 200 Nazis immediately after the war. He questioned all the intimates of Hitler who had survived, from generals and admirals down to Hitler's secretary, barber, butler, and cook. Some years later he recounted Hitler's last days in a book *Ten Days to Die* (Doubleday, 1950), which was made into a motion picture titled *The Last Ten Days* (Columbia, 1956). In 1946 President Harry S. Truman appointed Musmanno one of the judges in the Nuremberg trials. He participated in three tribunals and presided over the Einsatzgruppen case, termed by the Associated Press the "biggest murder trial in history." In this trial some twenty defendants were charged with the murder of more than 1,000,000 Jews. It was in 1946 that Musmanno called for the establishment of a world court for the purpose of trying international criminals responsible for "crimes against humanity." Such a goal has not yet been realized.

In the United States once more, Musmanno reoccupied the bench of the court of common pleas until 1951, when he ran for and was elected to a twenty-one year term on the Pennsylvania Supreme Court, becoming its first member of Italian descent. The previous year, he had run on the losing Democratic ticket as lieutenant governor. With a zeal typical of his former crusades, Musmanno has been an ardent foe of Communists in the United States. He has declared that anyone who is a Communist should be sentenced to twenty years in prison and has even suggested that the Cincinnati Reds baseball team change its name. Four years later Musmanno co-authored the Communist Control Act of 1954.

Musmanno's experiences in interviewing and trying Nazis led Gideon Hausner, attorney general for Israel, to invite him to be a witness for the prosecution in that country's trial of Adolf Eichmann in 1961. Overruling the advice of his lawyer friends, Musmanno agreed to go to Israel, because of an "impelling duty to testify." In a chapter "Witness Against Eichmann" for the book *The Verdicts Were Just* (edited by Albert Averback and Charles Price, McKay, 1966), Musmanno wrote, "If my testimony could make any contribution toward upholding the dignity and sanctity of human life, I could not, in conscience, refuse the invitation from Jerusalem." He was allowed to testify about information given him in his interviews with Goering, Goebbels, Bormann, von Ribbentrop, and others and about material uncovered when researching his book *Ten Days to Die*, despite the vehement objections of Eichmann's defense lawyer, Dr. Robert Servatius. The United Press International termed Musmanno's testimony the most damaging to the defense in the five-week trial. Musmanno defended Israel's prosecution of Eichmann, saying that he was fully convinced of the moral and legal right to try him. In *The Verdicts Were Just*, he wrote, "Never was a trial more necessary than the Eichmann trial. Not to have prosecuted [him] would have been to commit an unforgivable offense against the sanctity of the human race."

The late President John F. Kennedy made use of Justice Musmanno's legal experience by appointing him to the Commission on International Rules of Judicial Procedure in 1961. Three years later Musmanno failed in an attempt to enter national politics when he lost a bitter Democratic primary fight for United States Senator. In 1965 his testimony was once more helpful in the Auschwitz concentration camp trial in Frankfurt, West Germany, at which the conviction of administrators of that prison camp was secured.

When Yale University specialists declared that it was Leif Ericsson who discovered America instead of Christopher Columbus, in a report on their findings in 1965 concerning the Vinland Map, Justice Musmanno was quick to enter a vehement dissent. In a speech in October 1965 before the District of Columbia chapter of Italian Executives of America, Inc., he charged that if children can no longer believe what they have learned about Columbus' discovering America, then they will begin to wonder whether they can believe what they were taught about Caesar, Socrates, Copernicus, Franklin, Hancock, and Jefferson. He questioned the authenticity of the Vinland Map as evidence that Ericsson got there first and maintained that the map would never stand up in any court of law. Not stopping with this attack, Musmanno studied the map itself and presented his conclusions in support of claims for Columbus in *Columbus WAS First* (Fountainhead, 1966). He called the map spurious because of its "cartographic monstrosities" and "anonymity" and declared that its wormholes did not match the wormholes in "two allegedly accompanying pre-Columbian documents." His defense of Columbus won him the highest award of merit from the Italian Historical Society of America in 1966.

Several of Musmanno's sixteen or more books deal with legal subjects, including his first, the monograph *Proposed Constitutional Amendments*

1929), which treated amendments to the Constitution introduced since 1889. Among his other books are *The Soldier and the Man* (1946); *Listen to the River* (1947); *War in Italy* (1948); *Across the Street from the Courthouse* (Dorrance, 1954); *The Eichmann Kommandos* (Macrae Smith, 1961); and *The Story of the Italians in America* (Doubleday, 1965). He is also a frequent contributor to legal journals and popular magazines and has lectured in thirty states.

The slight, white-haired Justice Musmanno has been described as a man whose incessant energy belies his age. His own worst taskmaster, Musmanno has allowed himself little time for a personal life. Writing in *Verdict!* of his early years when he was struggling to become established, he recalled that he attended no social functions or activities: "Being a lawyer was not only my occupation—it was my avocation, diversion, and entertainment. It was my wife, children, and grandchildren!" And, true to this, Musmanno has remained a bachelor. He is a member of the American Legion, Veterans of Foreign Wars, and Disabled American Veterans. He was elected a fellow of the International Academy of Law and Sciences and recently was awarded Philadelphia's Distinguished Citizen's Award.

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NEUMANN, EMANUEL

July 2, 1893- Zionist leader; lawyer
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For half a century Emanuel Neumann, an American lawyer, has been a key figure in Zionism, the international movement inspired in the 1890's by Theodor Herzl's call for a restoration of the ancient Jewish homeland in Palestine. As a youth, Neumann joined the Zionist Organization of America, the largest group of enrolled and affiliated Zionists in the United States, and he reached the executive level of that organization in 1918. As a leader of the Z.O.A., and as a founder and director of Zionist fund-raising organizations, Neumann played a major role in marshalling economic and political support in the United States for the resettlement of Jews in Palestine. The Republic of Israel became a reality in 1948, and during the two following decades, when its survival was constantly threatened by hostile Arab neighbors, Neumann continued his successful pleas for crucial international—and particularly American—support for the new state. He has served two terms as president of the Zionist Organization of America and one as president of the World Union of General Zionists, and he is at present chairman of the American section of the Jewish Agency Executive.

Emanuel Neumann was born on July 2, 1893 in Libau, Latvia to Sundel Hirsch Neumann, a prominent Hebraist and Talmudic scholar, who devoted his life to the revival of Hebrew as a living language, and Dannah (Esterman) Neumann. Shortly after his birth the family moved to Brooklyn, New York, where, before the end of 1893, his father founded Sharei Zion, the first modern Hebrew school in the United States to employ *Ivrith b'Ivrith*, the natural method of instruction in the language. At a time when the vernacular of most immigrant Jews in the United States was Yiddish and English or Yiddish alone, the elder Neumann made Hebrew the everyday language of his home, never conversing in any other tongue with his two sons. The other son, Emanuel's brother, is Joshua Neumann, a professor of English who has taught at Brooklyn College and at the Hebrew University in Jerusalem.

After graduating from Boys High School in Brooklyn in 1910, Neumann enrolled at Columbia College of Columbia University, New York City, where he received a B.A. degree in modern languages in 1914. In his spare time in college he taught at Hebrew school and gave instruction in English to special classes of immigrants in the public school system. After taking graduate courses in education at Teachers College of Columbia University, he taught full-time for one year (1916-17) at his alma mater, Boys High School in Brooklyn.

Meanwhile, Neumann had begun his lifelong work for Zionism. He led Zionist student clubs in high school and college, and in 1914-15 he edited the *Young Judean*. At that time, when Zionism was still in its infancy, factions within the movement had already begun to disagree over the kind of government any future Jewish state should have. In 1905 Labor Zionism—which now dominates the politics of Israel—had its American beginning in the Labor Zionist Organization of America-Poale Zion, an advocate of union participation in the envisioned government. The Mizrachi, orthodox religious Zionists opposed to the secularization of the movement and demanding official recognition of orthodox Judaism in the proposed Jewish state, were organized in the United States in 1912. Neumann chose to give his allegiance to the General Zionists, the oldest and most middle-of-the-road group in the world movement, neutral on the question of government or politics. The Zionist Organization of America, which is, along with Hadassah, its women's affiliate, the representative of General Zionism in the United States, is as old as the world movement itself. Founded in 1897 as the Federation of American Zionists, it changed to its present name in 1904.

Neumann was educational director of the Zionist Organization of America from 1918 to 1920. During that period, although Zionists were still an insignificant minority within American Jewry, the growth of the movement as a whole began to accelerate under the leadership of Chaim Weizmann and the impetus of the Balfour Declaration of 1917, which pledged British support to the Zionist cause. To spur realization of the Balfour Declaration's aims, and to solicit money for buying land and financing construction and other projects in Palestine, Neumann co-founded the Palestine Foundation Fund (Keren Hayesod) in 1921, and he was its national director until 1925. In the latter year he helped to found the United Palestine Appeal (now joined to the United Jewish Appeal and known as the United Israel Appeal), and he served as chairman of the Appeal's executive committee for three years. At the same time, he was studying law at New York University, where he took his doctor of laws degree in 1928. He was admitted to the bar three years later.

From 1928 to 1930 Neumann served as president of the Jewish National Fund (Keren Kayemeth Leyisrael), which had been established in 1901 at the fifth Zionist Congress in Basel, Switzerland. The fund, one of the major Zionist fund-raising organizations, operates today in over fifty countries. Its main objectives, now as then, are the acquisition and redemption of land in Israel and the encouragement of Jewish settlers. While presiding over the fund, Neumann also served as vice-president of the Century Bank of New York (1928-29) and vice-president of the Interstate Trust Company (1929-30).

The Jewish Agency for Palestine had its origin in Article IV of the League of Nations mandate for Palestine, conferred on Great Britain in 1922. It provided for the formation of a representative body of the Jewish people that would assume responsibility for Jewish immigration and settlement in Palestine and would co-operate with Britain in all matters concerning the development of the Jewish national home. In 1931 Neumann went to Jerusalem to serve as a member of the Executive of the Agency and the head of its economic department. During his last five years in Palestine (1934-39), Neumann was also a director of the Industrial and Financial Corporation of Palestine, Ltd., the Migdal Insurance Company of Palestine, and the Tiberias Hot Springs Company of Palestine.

In 1941, upon his return to America, he served as a member of the executive Jewish Agency in the United States and as the agency's political representative in Washington. From 1941 to 1945 he was head of the American Palestine Committee, and he also served as vice-chairman of the American Zionist Emergency Council, a wartime group with representation from all Zionist organizations. In 1943 Neumann organized and directed the Commission on Palestine Surveys, a group of American engineers, economists, and agricultural experts that drew up a plan for a Jordan Valley Authority similar to the Tennessee Valley Authority in the United States. The project called for investment of approximately $200,000,000 in irrigation and hydro-electric development in the Jordan Valley.

As a spokesman for the Zionist cause, Neumann testified before the Foreign Affairs Committee of the United States House of Representatives on two occasions in 1944. In December 1945 both houses of Congress approved a resolution stating that the United States shall use its influence to insure that "Palestine shall be opened for free entry of Jews . . . to the maximum of its agricultural and economic potentialities, and . . . there shall be full opportunity for colonization and development, so that they may freely proceed with the upbuilding . . . [of] the Jewish national home."

EMANUEL NEUMANN

President Harry S. Truman recommended that Britain admit 100,000 displaced Jews into Palestine, and an Anglo-American committee of inquiry was created to consider the problems involved in carrying out the recommendation. The committee held hearings in Washington, D.C. and in Palestine in early 1946, at which Neumann testified and presented plans for the Jewish development of Palestine, including the Jordan Valley plan. The committee of inquiry's report, while not affirming the idea of a Jewish state, did approve the admission of refugees. Neumann discussed the matter of admission with British leaders in a series of conferences in 1947, but terms satisfactory to Britain, the Arabs, and the Zionists could not be reached, and the matter was submitted to the United Nations for adjudication. The United Nations took action through a special committee that met at Lake Success, New York beginning in May 1947. Neumann was the head of the Jewish Agency's delegation to the committee. In July 1947, while pressing the Zionist cause at the U.N., Neumann was elected to a two-year term as president of the Zionist Organization of America, succeeding Abba Hillel Silver.

The United Nations General Assembly voted on November 29, 1947 for the partition of Palestine into two states, one Arab and the other Jewish. (Four-fifths of historic Palestine had already been detached, in 1922, to form what is now Jordan.) Neumann, for obvious reasons, was not fully satisfied with the U.N. decision, but he conceded, as quoted in the New York *Times* (November 30, 1947) that it did "offer a measure of justice."

On May 14-15, 1948 when Great Britain gave up its mandate in Palestine, a new Zionist state, the Republic of Israel, was proclaimed. Jerusalem was split in two, with Israel having jurisdiction over the New City and Jordan in charge of the Old City. Almost from the moment of its birth, the new state felt the hostility of its Arab neighbors, in the form of economic boycott, blockade, political warfare, and military threat, and one of Neumann's chief tasks as a Zionist spokesman became the importuning of Western governments, and especially that of the United States, to help Israel militarily and economically, or at least not to aid the Arab states to the detriment of Israel.

Factionalism within Zionism also absorbed much of Neumann's attention. In February 1949 he and Abba Hillel Silver resigned from the Executive of the Jewish Agency for Palestine in protest against a choice of management for the United Jewish Appeal that they felt would give "dictatorial powers in the U.J.A. over the objections of important bodies such as the United Palestine Appeal and the Zionist Organization of America" (New York *Times*, February 17, 1949). Neumann returned to the Jewish Agency Executive in 1951 as head of the economics department and chief of information and publications, positions that he held until 1953, when he moved to his present post as chairman of the American section of the Executive. In 1954 he established and became president of the Herzl Foundation, consisting of the Herzl Institute, the Herzl Press, and the periodical *Midstream.*

Neumann was elected to a second two-year term as president of the Zionist Organization of America in 1956. In 1958, when the World Confederation of General Zionists was rent by a dispute over Israel's socialist leadership, Neumann led a majority of the membership out of the old confederation and into a new one with the same name, and he was elected president of the new World Confederation of General Zionists. Speaking as a member of the Jewish Agency Executive as well as leader of this new group in 1959, Neumann urged sanctions against the United Arab Republic for its refusal to permit Israeli shipping through the Suez Canal.

In 1961 Neumann established, and became president of, the Tarbuth Foundation for the Advancement of Hebrew Culture. In a speech he gave in 1962, as reported in the New York *Times* (May 14, 1962), he reaffirmed his desire for unity among American Zionists and his belief that Jews in the United States "owe political allegiance only to the United States," while at the same time owing spiritual allegiance to their Jewish heritage.

Neumann was elected president of the then newly constituted World Union of General Zionists in 1963. In 1965, he attended the twenty-sixth World Zionist Congress in Israel, at which the clash of partisan interests was so severe that it prevented the election of a new executive. Nevertheless, as Neumann noted afterward, the Congress was able to achieve "a broad consensus" on the problems facing Zionism as a whole. All factions agreed, for example, on the urgency of combating the increasing erosion of traditional Jewish values brought about by the excessive assimilation into national cultures. "Of vital significance," Neumann added, as quoted in the *Jewish Floridian* (February 5, 1965), "was the understanding reached with the government in Israel."

Emanuel Neumann and Fannie Rutchick were married on August 16, 1921. They have two children, Dr. Gabriel J. Neumann, a physician in Israel, and Natanya Manson, leader of a modern dance group. Neumann is five feet four inches tall, weighs about 140 pounds, and has gray hair and brown eyes. He attends a Conservative synagogue and is a member of the Society for the Advancement of Judaism. In 1961 the Zionist Organization of America awarded him the Herzl Gold Medallion for distinguished service to Zionism. He has written, mostly for the *American Zionist,* articles on such subjects as the history of Zionism and Israeli-Arab tensions, and he wrote the preface for *Theodor Herzl; Excerpts from his Diaries* (Scopus, 1941).

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NEVELSON, LOUISE

Sept. 23, 1900- Sculptor
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"I don't think an 'artist' has a right to that title," American sculptor Louise Nevelson maintains, "until he finds a unique, a private way of making his statement." So distinctly individual and personal is Mrs. Nevelson's own sculptural idiom that she once remarked that if Michelangelo were to come back today he would not recognize her work as sculpture. She is a constructivist whom many art critics regard as the originator and chief exponent of environmental sculpture. Using oddments of wood mainly, but lately other materials too, bit by bit she builds up in each sculptural piece a world of mystery and metaphor and sometimes of wit, usually in boxed assemblages stacked one upon another and alongside one another in an aggregation suggesting honeycombs. Abstract wall structures more than twenty feet tall along with small, early figurative pieces were among the 113 works of Mrs. Nevelson's trailblazing career shown in a major retrospective at the Whitney Museum of American Art in New York in 1967.

Louise Nevelson was born in Kiev, Russia on September 23, 1900 to Isaac and Minna Sadie (Smolerank) Berliawsky. There were three other children in the family, Nathan, Anita, and Lillian. The Berliawskys were landowners, but in 1905 Isaac Berliawsky took his wife and children to Rockland, Maine, where his brother had earlier moved, and went into business as a builder and real estate dealer. He also ran a lumber yard—a fact that may account in part for his daughter's special feeling for wood in her sculpture.

"I was born an artist," Louise Nevelson once explained, when asked what had led her to choose art as a career. Responsive to the encouragement of her teachers, she excelled in art at Rockland's public schools. As she recalled in a recent interview for the New York *Post* (March 8, 1967), "I was extremely shy—I'm not anymore—and knew what I needed. So I took drama, which I loved because it had the emotional content my work now has. I took dancing too because I was tight and frightened and it gave me freedom. My whole way of living was geared to creativity."

In 1920, two years after her graduation from high school, she married Charles Nevelson, a New Yorker who was visiting Maine. When she went to New York with her husband, she took full advantage of the opportunities that the city offered to continue her development as an artist. Exploring art in its many forms, she resumed her training in dramatics; took voice lessons briefly with Estelle Liebling, a Metropolitan Opera coach; and studied painting and drawing with Theresa Bernstein and William Meyerowitz. About this time, also, she began to acquire a long-lasting interest in philosophy and comparative religion, which has perhaps helped her to bring universally recognizable meaning to her work.

Among Mrs. Nevelson's teachers were Kenneth Hayes Miller and Kimon Nicolaides, with whom she studied at the Art Students League in New York from 1928 to 1930. She spent the following year in Europe, studying with the abstract painter Hans Hofmann in Munich and working for a time as an extra in motion pictures in Berlin and Vienna. On her return to New York, she became an assistant, along with Ben Shahn, to the Mexican painter Diego Rivera, who was then painting a mural for the New Workers' School. In 1937, under the Works Progress Administration, she taught art at the Education Alliance School of Art in New York.

Throughout the period of what she would call the "unfolding" of her style, Louise Nevelson was receptive to many "outside" influences—to cubism and expressionism, to Picasso, to African art, and to the ritualistic art of the Aztecs and Mayas, who knew how to create a sense of mystery by means of geometric forms. In 1946-47 she made two trips to Mexico and Central America and was deeply impressed by the archaeology of the countries she visited and also by their landscape.

Mrs. Nevelson began exhibiting her work in New York galleries in 1933 and was represented in a group show of young sculptors at the Brooklyn Museum in 1935. In a competition-exhibition at the A.C.A. Gallery she received only an honorable mention, but her entries won her the admiration of the art critic Emily Genauer, who recalled many years later in an article for the New York *World Journal Tribune* (March 12, 1967) that in her review of the show for the New York *World-Telegram* in the 1930's, she had found Louise Nevelson to be "the most interesting of the contest winners." She had called particular attention to "five wood sculptures conceived abstractly and with special concern for the tensions of planes and volumes."

Karl Nierendorf gave Louise Nevelson her first one-man show at his pioneering gallery in New York in 1940. Unable to sell any of her pieces, she carted them back to her loft and destroyed them. She worked in a variety of materials—plaster, terra cotta, stone, bronze, aluminum, and wood. Her terra cotta pieces (1938-48) included many wall plaques about the size of a dinner plate. One of the few sculptures surviving from her early period is *Earth Woman II* (1933), a semiabstract plaster figure whose rhythmical oneness with earth's diurnal course reflects the artist's absorption in the modern dance, as well as in nature and its relationship to art. An even more obvious prefiguring of her eventual accomplishment was her *Ancient City* (1943), one of the pieces that have been destroyed. As Robert Rosenblum observed in an article in *Arts Yearbook* (1959), "Here in genesis, one can find not only the wooden architectural fantasy of Nevelson's later work, but her particular fascination with the constructive and destructive powers of nature."

LOUISE NEVELSON

In genesis also in some of Mrs. Nevelson's work of the 1940's may be seen her method of creating an environment, not by carving or molding or chipping stone, but by assembling bits of wood into a unified whole. At the Norlyst Gallery in 1943 she exhibited a number of sculptures in three groups or "rings"—"Circus," "The Menagerie," and "The Crowd Outside"—to convince spectators that "the clown is the center of his world." During the following decade she created other environments under other names but with similar themes in a series of annual one-man shows at the Grand Central Moderns Gallery: "Ancient Games and Ancient Places" in 1955, "The Royal Voyage" in 1956, "The Forest" in 1957, and "Moon Garden + One" in 1958.

The sales from these shows were few, but important. In 1956 the Whitney Museum bought *Black Majesty* from "The Royal Voyage"; in 1957 the Brooklyn Museum bought *First Personage* from "The Forest" and in 1958 the Museum of Modern Art bought *Sky Cathedral* from "Moon Garden + One." Such purchases were part of what Emily Genauer called Mrs. Nevelson's "breakthrough" in the 1950's, when she came to be regarded "no longer just [as] an extremely talented, even highly personal sculptor. She was one of the handful of truly original, major artists in America" (New York *World Journal Tribune*, March 12, 1967).

Mrs. Nevelson planned her shows as a single work, demonstrating in her ensemble the same talent for subtle organization by which she achieved infinitely varied relationships among the components of her columnar and horizontal constructions. "Moon Garden + One" (the "One" refers to the viewer) consists of 116 boxes and circular containers filled with old wood fragments of rhythmically recurring shapes. In commenting on her practice of enclosing objects in boxes—some standing free and some piled on top of each other—Louise Nevelson once remarked, as quoted in *Newsweek* (March 20, 1967), "Squareness has something to do with us all. Metaphysicians say that while all *thinking* is circular, *wisdom* is squaring off your corners."

"Moon Garden" and other groups of sculptures owe much of their silent, mysterious, brooding, and dream-like quality to the fact that Mrs. Nevelson paints entire ensembles completely black, a symbol of shadow. Robert Rosenblum felt that blackness was "essential to her art," and several critics have termed her art "black magic." Mrs. Nevelson has said that shadow and space are the most important elements in her work. She has also described herself as a sculptor of shadow and light. In her series of "Dawn's Wedding" sculptures she used white with the same effectiveness with which she had used black. Some of her work in the 1960's is painted all gold—such as *Royal Game* (1961), now owned by Buffalo's Albright-Knox Art Gallery, and her large wall *An American Tribute to the British People* (1960-65), which she presented to the Tate Gallery in London. She chose black for an equally enormous wall structure of the same period, *Homage to 6,000,000* (1964), a memorial to Jews massacred by the Nazis, which by presentation and purchase was acquired by the Israel Museum.

The uniformity of color in each of her sculptural systems is possibly as purposeful as the particular color itself, partly because by painting an entire construction a single color Mrs. Nevelson obscures, for formal objectives, the original identity of its components, especially those that are "found objects." She has sometimes been called a "scavenger" sculptor because of her liberal use of wooden bric-a-brac, wheels, chair backs, spindles, furniture legs, toilet seats, driftwood, barrel tops, and bits of architectural ornamentation. For the most part she either attaches such odds and ends to columns or contains them in compartments, such as those found in orange crates.

"I always wanted to show the world that art is everywhere, except that it has to pass through a creative mind," Louise Nevelson has said. Her own creative mind transforms the discarded and the mundane into enchanting visions. She may have taken a trick or two from Duchamp's "ready-mades" and other Dadaist influences that have inspired the pop artists and the junk artists, but in a few words she asserts her independence: "One reason for my use of 'found' materials is that I never could afford much else. But now that I'm economically free—my God! There's nothing I can't use. Plastic, plexiglas, metal —you'd think I've lived all this time just for those new materials."

In recent years, with remarkable technical ingenuity, Mrs. Nevelson has represented her inner world in a variety of materials besides wood. She used mirrors along with wood in *Silent Motion* (1964) and *Silent Music I* (1964); plexiglas and wood in *America—New York Blue* (1965) and *Night Zag I* (1965); and aluminum and black epoxy enamel in *Atmosphere and Environment V* (1966). She has also used lucite, plastic, and magnesium. Some of her sleek, geometric plastic and metal pieces are intended for outdoors.

For several of her latest "total environment" constructions, however, Mrs. Nevelson has again preferred wood and blackness, such as the magnificent semicircular *Homage to the World* (1966), now in the permanent collection of the Detroit Institute of Art. The largest of her wall sculptures, it measures twenty-seven by fourteen feet. Her majestic and mysterious *Tropical Rain Forest* (1967), of wood painted black and plexiglas, is typical in poetic aspiration of much of her sculpture and fulfills her personal goals as an artist: "My total conscious search in life has been for a new seeing, a new image, a new insight. This search not only includes the object, but the in-between place. The dawns and the dusks. The objective world, the heavenly spheres, the places between land and sea. . ." (quoted by John I. H. Baur, *Nature in Abstraction,* 1958).

Painting, drawing, and printmaking have been significant adjuncts to Mrs. Nevelson's more ambitious work in sculpture. In his article in *Arts Yearbook,* Rosenblum discussed certain ways in which her wall constructions resemble innovations of the abstract expressionists and noted her predilection for "working within a painter's rectangular framework." Even before she began to box-in objects sculpturally, she had framed her prints in heavy linear borders. For several years in the 1950's she studied, under Stanley William Hayter and others, at Atelier 17 in New York, and some of the etchings that she made at that time were included in an exhibition of her work at the Balin-Traube Gallery in New York in 1963. Printmaking has continued to be an important creative outlet for Mrs. Nevelson, and in 1963 under a fellowship at the Tamarind Workshops in Los Angeles she completed twenty-six editions of lithographs.

Among the New York galleries in which Louise Nevelson has held one-man shows are the Martha Jackson, the Sidney Janis, and the Pace. Her work has been widely seen in group exhibitions, including "Nature in Abstraction" at the Whitney Museum of American Art in New York (1958); "Sixteen Americans" at the Museum of Modern Art in New York (1959); "The Art of Assemblage" at the Museum of Modern Art (1961); and "The Artist Reality" at the New School Art Center in New York (1964). She won the Grand Prize of the New York Coliseum's "Art U.S.A." show (1959) and the Logan Award of the sixty-third American Exhibition at the Art Institute of Chicago (1960).

When the Whitney Museum staged her first retrospective in March-April 1967, several critics remarked that in view of her international reputation, a comprehensive showing of her work was long overdue. Since 1960 her sculpture has been exhibited in European galleries—in Paris, Baden-Baden, Zürich, Bern, Dusseldorf, and London. In 1962 she won the Grand Prize in the first Sculpture International of the Torcuato Di Tella Institute's Center of Visual Arts in Buenos Aires. At the Venice Biennale in 1962 three rooms of the United States Pavilion were given over to her walls, one each for black, white, and gold. During 1964 she was represented in Documenta III, Kassel, Germany and in "Painting and Sculpture of a Decade, 1954-64" at the Tate Gallery in London.

Mrs. Nevelson's honors include a doctorate in fine arts from Western College for Women and a New York City Citizenship Achievement Award, both conferred in 1966. Prominent in many cultural activities, she is past president of Artists' Equity, president of National Artists' Equity, vice-president of the International Association of Artists and of the Federation of Modern Painters and Sculptors, a member of the board of the Sculptors Guild of New York, head of the advisory council on art of the National Historic Sites Foundation, and a member of the Art Students League of New York and of the National Association of Women Artists.

Although critical acclaim came for Louise Nevelson at least by the mid-1950's, economic rewards lagged behind for several years. In 1961, however, according to *Time* (August 31, 1962), she earned about $80,000, and sales have continued to flourish. At the time of her retrospective at the Whitney Museum she was still living in the seventeen-room house in Spring Street that had been her home for a decade. Almost every room had become a studio. In recent press interviews she discussed at length her plans to buy and re-create a house on the Upper East Side. She would give it the "total harmony" of her sculptural constructions—glass floors, two-sided metal sculpture facades to function in part as windows, spare furniture, no division of rooms, a wall encircling the interior, and lights to be used as a painter uses color.

By her marriage to Charles Nevelson, from whom she was divorced, Louise Nevelson has a son, Myron (Mike) Nevelson, also a sculptor. A woman of striking appearance and manner, Mrs. Nevelson stands five feet seven and a half inches tall and has brown eyes and brown hair. "With her Tiparillo cigars, false eyelashes, crazy hats and the unconventional fashions she has designed for herself," Roberta Brandes Gratz wrote in the New York *Post* (March 8, 1967), "Louise Nevelson has clearly established that she is one of those marvelous, off-beat characters who know they are characters, enjoy the image and never fail to live up to it."

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NEWMAN, EDWIN (HAROLD)

Jan. 25, 1919- News commentator
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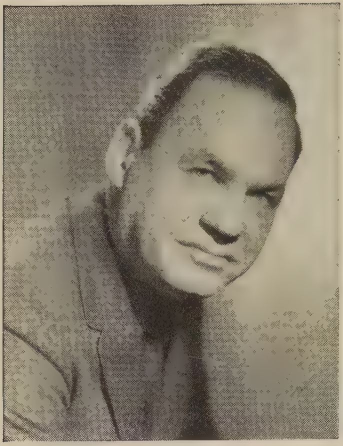
NBC television and radio news commentator Edwin Newman has been ranked by his colleagues in other media as one of the best of journalists. Newman joined the National Broadcasting Company in London in 1952 and during the following decade he successively headed the network's news bureaus in London, Rome, and Paris. Since 1961 he has been based in New York City, where he broadcasts news and analysis and narrates documentary specials for the NBC television and radio network and for WNBC-TV, the network's local television outlet in New York. Newman is best known for his drama reviewing and other cultural criticism—distinguished by a combination of common sense and dry, deadpan, sardonic humor—which has contributed significantly to the maturing of television as a serious medium in criticism of the arts. Jack Gould of the New York *Times* (November 18, 1966) has called Newman "one of the pleasures of television and radio."

Edwin Harold Newman was born on January 25, 1919 in New York City, the son of Myron Newman and Rose (Parker) Newman. He has an older brother, M. W. Newman, a reporter for the Chicago *Daily News*, and a younger sister, Evelyn (Mrs. A. W. Lee), a Chicago housewife. Newman attended local primary schools and then studied at George Washington High School in upper Manhattan, where he worked on the school newspaper and graduated in January 1935. He then entered the University of Wisconsin, where he majored in political science, was active on the college newspaper, *The Daily Cardinal*, and took part in campus politics. To supplement the income he received from an out-of-state scholarship that he held in 1939-40, Newman worked part time as a dishwasher during his last year and a half at the university. He obtained his B.A. degree in 1940.

Awarded a fellowship for the 1940-41 academic year by the department of government at Louisiana State University, Newman left for Baton Rouge in the fall of 1940 but remained at the university for only one semester. Recalling his early indecision about his career plans, Newman has said: "I thought for a while about becoming a lawyer, but decided it would take too long. Then I decided to go into graduate work with the idea of becoming a college teacher, but again found myself being impatient. I went to Washington in February 1941, to take a civil service position in the Department of Agriculture, in the field of public administration, but again found it too slow. I needed a job, and went back to an idea that had been in my mind since boyhood—being a newspaperman." Newman began his journalistic career in 1941 as a dictation boy with the Washington bureau of the International News Service and soon thereafter took a job with the United Press.

In April 1942 Newman entered the United States Navy as an ensign, and during his tour of duty, he



EDWIN NEWMAN

served as communications officer, stationed first in Trinidad, and later in the Brooklyn Navy Yard. He did not see combat duty and recalls that the only enemy he encountered during his military service was an Italian prisoner of war in New York's Grand Central Station. Discharged with the rank of lieutenant in October 1945, Newman returned to United Press, where he remained until late 1946. He worked briefly with the Washington bureau of the liberal New York daily *PM* and then joined the staff of a Washington news bureau run by Esther Van Wagoner Tufty that served a variety of clients, mainly newspapers in Michigan and New Jersey. From the spring of 1947 to the summer of 1949 Newman worked for Eric Sevareid at the CBS Washington bureau, helping him prepare his nightly radio news broadcasts.

After leaving CBS, Newman went to London on his own, and for slightly more than three years he worked on a free-lance basis, writing magazine articles, and conducting special broadcasts for NBC and the BBC. In 1951-52 he also worked for the European Recovery Program (Marshall Plan), visiting Greece, Holland, Belgium, Denmark, and Norway, and writing articles for publication in the United States. In December 1952 Newman went to work for NBC News in London on a full-time basis. At that time British radio audiences were still under the spell of Edward R. Murrow, CBS's European staff chief during World War II, whose coverage of the Battle of Britain had made him something of a national hero. Newman recalls, as quoted in *Newsweek* (August 14, 1961), that "anyone who was tall, dark-haired, whose first name was Ed and whose last name had two syllables was automatically assumed to be Murrow. Even people who started out getting my name right ended up getting it wrong." Newman became NBC news bureau chief in London in 1956. In the following year he was transferred to Rome, to head the network's news bureau there, and in 1958 he took charge of NBC's Paris news bureau.

During his years in Europe, Newman compiled what he has jestingly referred to, according to *Newsweek* (August 14, 1961), as "a spotless record of being in the wrong place at the wrong time." He recalls, for example, the time in 1952 when he arrived in Morocco after an arduous trip from London, only to learn that King George VI had just died. Six years later, while stationed in Rome, he went on a visit to Guinea and had almost reached his destination when he learned of the death of Pope Pius XII. Despite such mischances, Newman earned a reputation as a master journalist. In 1961 he received an Overseas Press Club award for his coverage of foreign news stories. Over the years, he has visited some twenty-five countries, covering assignments in all the major European cities, as well as in Africa, the Middle East, and the Far East. In 1965 he estimated that he had flown over 150,000 miles in pursuit of news stories, and that he had crossed the Atlantic about twenty times.

Newman returned briefly to the United States to cover the 1960 national political conventions, and during that period he also served as host of his own show, *Edwin Newman Reporting,* an NBC Sunday afternoon news program. In the fall of 1960, after the conventions had ended, Newman resumed his duties as Paris bureau chief. He returned to the United States on a more permanent basis in February 1961, establishing his home base in New York City. For several months he served as newsman on NBC-TV's daily early-morning *Today* show, where, as he has put it, his first-hand knowledge of world affairs enabled him to "add something personal to the newscasts." In addition, Newman presented about ten radio newscasts per week and appeared as moderator on *The Nation's Future,* a highly acclaimed series of television debates. He also served as anchorman for several of the periodic *JFK Reports,* which tried to familiarize viewers with their President. Reviewing one of those programs, a critic for the New York *Times* (January 13, 1962) wrote: "Newman's fine commentary served to give a much-needed point of view to what otherwise might have been merely an assortment of interesting interviews." In June 1961 Newman took over as summer replacement for Chet Huntley on the weekly *This is NBC News.*

Besides making his regular contributions to news broadcasts, Newman has presented a wide variety of television specials for NBC. As narrator of the program *Japan: East is West,* presented in December 1961, he examined the impact of the United States upon Japanese manners and morals since the end of World War II. In May 1962 he and James Robinson narrated a special program on Southeast Asia, stressing the problems of South Vietnam and the controversial role of American military advisers there. In March 1963, Newman narrated *California—The Most,* a study of the diversity of life in California, for which he had written the script. One of his most diverting specials was *Orient Express,* which was shown in January 1964. On that show, Newman took viewers for a ride from Paris to Istanbul aboard the famed train whose name is traditionally associated with espionage and foreign intrigue. In February 1964 Newman narrated a special report on mental health problems and outlined modern methods of helping emotionally disturbed persons to resume a normal life. Later that year, Newman was among the commentators who covered the political conventions in San Francisco and Atlantic City. His reports from the New York World's Fair during the summer of 1964 prompted Paul Gardner of the New York *Times* (July 3, 1964) to praise him as "a handy person to invite to a picnic, especially if mosquitoes are biting and small craft warnings are up, for he has a sense of humor."

Other special programs in which Newman took part include an NBC news special in November 1964, marking the first anniversary of the assassination of President John F. Kennedy, and two programs on the first American bombing raids on North Vietnam in early 1965. He appeared with CBS's Walter Cronkite and ABC's Howard K. Smith in February 1965 in the one-hour program *Broadcasting Forum* on New York's educational Channel 13, to discuss electronic journalism. Defending television's emphasis on noncontroversial programming, he argued that it would be unrealistic to expect a business that depends to a large extent on advertising for its success to pioneer in entertainment that might alienate or offend some viewers. Newman argued that the brevity of television newscasts is a virtue, since they pick out the essentials of events, instead of overwhelming the viewer with a mass of detail.

In August 1965 Newman was narrator of a special NBC-TV program on the Los Angeles and Chicago race riots. In November of that year he narrated *Who Shall Live?*, a persuasive and moving documentary-editorial pointing out that the prohibitively high cost of artificial kidney machines results in the death of thousands and suggesting means by which the funds needed to save those lives might be made available. Another NBC-TV special narrated by Newman that aroused much interest was *Politics: The Outer Fringe*, a study of political extremism that was presented in June 1966.

Appointed drama critic for WNBC-TV in late 1965, Newman began to give capsule reviews of Broadway plays on television—a practice that others had originated during the New York City newspaper strike of 1963. He welcomed the job, since it allowed him considerably more leeway for his individual opinions than most electronic journalism, which depends on teamwork. "If you have any ego or ham, being a drama reviewer is a satisfying occupation," Newman told Murry Frymer of *Newsday* (December 1, 1965). In the fall of 1966 producer David Merrick barred Newman from all his productions after Newman panned *The Loves of Cass McGuire*. Merrick argued that a one-minute television review cannot do justice to a play and that Newman was not qualified to serve as a drama critic. Newman admitted that he would like to devote more time to complex plays, but he felt that for the average Broadway production a one-minute review was enough. In December 1966 the Academy of Television Arts and Sciences presented Newman with an Emmy award for his dramatic criticism. William R. McAndrew, the president of NBC, affirming the network's support, declared that Newman would continue to review Merrick's plays. Newman was later named critic-at-large for NBC. He has also reviewed musical performances and films and has interviewed such celebrities as Andrés Segovia, Mary McCarthy, and Peter Ustinov.

In addition to his role as critic and cultural reporter on the WNBC-TV *Eleven O'Clock News* in New York, Newman appears as an essayist twice a week on the local station's *Six O'Clock News*, as a freewheeling observer on *Emphasis*, the network radio series, and as a newscaster, Monday through Friday, on the five-minute early afternoon television program *Edwin Newman with the News*. In the summer of 1967 he did a special program on Montreal's Expo 67, served as anchorman for NBC's coverage of the Middle-Eastern crisis, and was narrator and interviewer on an NBC-TV special on Nikita S. Khrushchev, filmed at the former Soviet Premier's retirement home.

The 1966 Peabody award was presented to Newman for "wit and depth of understanding" in his radio news broadcasts on *Emphasis*. He has also received the Headliner's award from the Boston Press Club, and in 1967 he was honored by the School of Journalism of the University of Wisconsin. Newman served as president of the Association of Radio-Television News Analysts (ARTNA) in 1966, and he is also a member of the American Federation of Radio and Television Artists (AFTRA). A prolific writer, Newman has published articles and reviews in *Esquire, Atlantic Monthly, Harper's, TV Guide*, New York *Times Magazine*, New York *Herald Tribune Book Review, Progressive*, and other American periodicals. His articles have appeared in several British publications including *Punch, Listener*, and *John O'London's*. Newman has also contributed to *The Best of Emphasis*, an anthology based on the NBC radio show, and to the book *Memo to JFK* (Putnam, 1961).

Edwin Newman lives in Manhattan with his wife, the former Rigel Grell, whom he met in London and married on August 14, 1944. Their daughter, Nancy, is a student in the *literae humaniores*—or "Greats"—program at Oxford University. Newman is six feet one inch tall, weighs 190 pounds, and has black hair and green eyes. For relaxation he likes to read and play tennis. He says that he enjoys "listening to music, especially operatic music, and waving my arms as though I were conducting."

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Who's Who in the East

NICOLSON, SIR HAROLD (GEORGE)

1886- British writer; diplomat; statesman
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After a long lifetime of writing, diplomatic and governmental service, and travel, during which he seems to have met everyone who was anyone, Sir Harold Nicolson can now sit back and review his past. Many critics and readers find Nicolson one of the true ob-

SIR HAROLD NICOLSON

servers of the age and a man who has led one of its more fascinating lives. His suavity and urbanity, when added to his privileged social status, gave him access to the inner chambers and confidences of the great. But it was as a private person that Nicolson most enjoyed life, and the two published volumes of his *Diaries and Letters* (Atheneum, 1966; 1967), edited by his son Nigel Nicolson, reveal how seriously he took his marriage to the writer Victoria Sackville-West, and how they made their home and garden at Sissinghurst Castle, Kent into one of England's finest. Sometimes accused of excessive detachment, especially by Americans who found his manner occasionally snobbish, Nicolson has always revealed an underlying kindness and humanity. According to *Time* (January 6, 1967) "he is one of the last of a vanishing species of Englishmen."

Harold George Nicolson was born in 1886 in Tehran, Iran (then Persia) where his father, Sir Arthur Nicolson, was chargé d'affaires at the British Embassy. Harold Nicolson's mother, Catherine Rowan Hamilton Nicolson, was a great-granddaughter of Hamilton Rowan, a member of the Irish gentry in the eighteenth century who rebelled against the English rule, eventually settled in the United States, and then was pardoned and allowed to return to Ireland. Harold Nicolson's father, of Scottish origin, rose in the diplomatic service to become an ambassador and Permanent Under Secretary at the Foreign Office and was eventually made first Baron Carnock of Carnock. There were three other children in the family: Frederick, Erskine, and Gwendolen. Because his father moved about on diplomatic posts in Constantinople, Budapest, Sofia, Tangier, Madrid, and St. Petersburg, Harold Nicolson grew up in a cosmopolitan atmosphere. He was early sent to England for his schooling, first to the Grange, at Folkestone, and then to the preparatory school, Wellington College.

Harold Nicolson's schooldays were not especially happy, and even when he first went up to Balliol College, Oxford, he was not at ease, being "atrociously self-conscious and shy," as he later recalled in an essay "When I was Twenty-one" in the *Saturday Book* (Hutchinson, 1961). According to Nicolson in the same essay, he loved his last two years at Oxford, but "owing to arrested development" he was lazy and did not achieve any academic distinction. But although he took his B.A. degree from Oxford with a Third, he passed one of the most competitive examinations in Great Britain to join the Foreign Office in 1909. During his long school vacations he either visited his mother's relatives in Ireland, or traveled to one of his father's foreign posts. In 1907, for instance, he vacationed in St. Petersburg where his father was Ambassador, and there he saw for himself the workings of the Tsarist government, the suffering of the Russian people, and the first stirrings of the revolution. Like many English undergraduates, Nicolson also spent some time in France and Germany learning the languages.

Joining the Foreign Office in 1909, Harold Nicolson was sent to the British Embassy in Madrid the next year, and in 1911 he was assigned to Constantinople. In 1914 he returned to the Foreign Office in London, where his work exempted him from military service during World War I. After the Armistice, Nicolson served with the British delegation to the Versailles Peace Conference in 1919; that same year he was made a second secretary in the Diplomatic Service. At the Peace Conference he worked with the leading statesmen and later he was to use his diary of the time to write a study of the episode—*Peacemaking, 1919* (Constable; Houghton Mifflin, 1933). After the Versailles Conference ended, Nicolson joined the League of Nations in October 1919, and for his work at those assignments he was awarded Britain's C.M.G. (Companion of St. Michael and St. George) in 1920 at the unusually early age of thirty-four. That same year he was promoted to the post of first secretary of the Diplomatic Service and he returned to London, where he was stationed until 1925. That year he was appointed a Counsellor and sent to the British Embassy in Tehran, where he lived in the same house in which he was born. In 1927 he was transferred to Berlin as Counsellor, and at one point, during the interregnum between two Ambassadors, he served as chargé d'affaires.

In 1910 Nicolson had met Victoria Sackville-West, some six years his junior and the only daughter of a noted British family. The young couple were married in October 1913, at the chapel of her family home, Knole, and after their honeymoon in Italy and Egypt, they lived together in Constantinople. Except for some visits she was to make to him in Tehran, this was the only time she accompanied him on his foreign assignments, although they made many trips abroad together. Instead she stayed at their homes in England and worked at her writing, and in the years that followed, Victoria Sackville-West achieved a distinguished reputation as a poet and novelist.

Nicolson's decision to leave the Diplomatic Service in 1929 was not based simply on his wife's refusal to accompany him abroad, as has often been alleged. As he himself made clear, he was becoming restive with some of the pomp that went with his career and he was also feeling the need for a larger income. Beyond that, Nicolson had begun to make a reputation of his own as a writer during the 1920's. He had published several literary biographies—*Paul Verlaine* (Constable; Houghton, 1921); *Tennyson: Aspects of His Life, Character, and Poetry* (Constable, 1923; Houghton Mifflin, 1925); *Byron; The Last Journey* (Constable; Houghton Mifflin, 1924); and *Swinburne* (Macmillan, 1926); a novel, *Sweet Waters* (Constable, 1921; Houghton, 1922), based on his experiences at Constantinople; and a book of biographical sketches, *Some People* (Constable; Houghton Mifflin, 1927). *Some People,* one of his most popular books, included both real people and thinly-disguised "imaginary" ones. Nicolson once described it as "really an autobiography on what I think is an original model. In it I have tried, under the guise of flippancy, to indicate my own development from acute diffidence to a perfectly modest and amused assurance." In any case, Nicolson was beginning to feel he should concentrate on one career—that of being a writer—and this, along with the other motives, made him decide to leave the Diplomatic Service. He left Berlin in December 1929 and returned to England to take up his new job, as a columnist on the *Evening Standard,* one of the Beaverbrook papers.

It was on January 1, 1930, the day Nicolson began his new career as a journalist, that he also began the diary that he kept up unintermittently until October 4, 1964, at which time it had reached a total of some 3,000,000 words. He typed it himself every morning after breakfast, although when he was especially busy he would dictate it, on loose sheets that he slipped into a folder and filed at the end of each year. Over the years he seldom reread it except to check a date, and it is his younger son, Nigel, who has undertaken to prepare it for publication. There are to be three volumes in all, made up of extracts, supplemented by letters to and from Victoria Sackville-West (with occasional other letters), but no changes have been made in the original text except to eliminate a few names of people who might be offended by Nicolson's remarks. He has said that he kept his diary largely out of habit and not as "a work of literature or self-revelation," but as his son has remarked in the first published volume, along with its account of daily affairs, it recorded the "fantasies of his ambition and the dregs of his despair" and it "traced the oscillations of an unusually active and sensitive mind." It also recaptures an unusual marriage, for his wife was never far from his mind, and when separated, they wrote each other every day.

Along with his work for the *Evening Standard,* Nicolson began to write book reviews and to do a series of topical talks over the B.B.C. He worked at both jobs over the years that followed, and the latter made him a nationally known figure. But from the outset Nicolson found journalism trivial and debasing, and as England and the world were now mired in an economic depression and heading for social unrest, he turned his mind to politics. Sir Oswald Mosley, then a promising figure on the English scene, had formed the New party in 1931, and Nicolson, seeking some alternative to what he considered the stagnant policies of the existent major parties, supported Mosley. In August 1931 Nicolson resigned from the *Evening Standard* to edit Mosley's weekly paper, *Action.* That October he ran for Parliament as the New party candidate for the Combined English Universities, but he lost the election. By the end of 1931 *Action* disappeared, and as Nicolson saw Mosley flirting with fascism, he soon withdrew from his association with the man and his party. Somewhat discouraged by the turn his career had taken, Nicolson spent 1932 at his writing, and among other works produced his second and only other novel, *Public Faces* (Constable, 1933; Houghton Mifflin, 1933), a satirical account of a political crisis now chiefly remarkable for its prophecy of the atomic bomb.

At the end of 1932 Harold Nicolson and Victoria Sackville-West went off to the United States for a three-month lecture tour. It was the first visit there for both, and her last, although Nicolson returned many times. They were both well received by their audiences, and although neither felt altogether at ease with the "typical" American character, they found many qualities and places to enjoy. After returning to England, Nicolson was asked to undertake a biography of the American statesman, Dwight Morrow. Nicolson had met Morrow only once—at the London Naval Conference in 1930—but his widow felt he was best qualified because of his other books about diplomatic figures. In September 1934 Nicolson visited the United States to research the biography, and while living with the Morrow family he came to know Charles Lindburgh, who was married to Dwight's daughter Anne. The book, *Dwight Morrow* (Constable; Harcourt Brace, 1935), was considered a solid, if quiet, success.

In the fall of 1935 Nicolson decided to try politics again and contested the seat for West Leicester as the National Labour party candidate. He won by eighty-seven votes and remained the member for West Leicester for the next ten years. The first half of his term was marked by two crises: one was the abdication of Edward VIII; the other was the growing threat of Nazi Germany. Nicolson was among those who were for taking a firmer stand against Mussolini and Hitler, and in 1938 he was forced to resign his vice-chairmanship of the Foreign Affairs Committee because of his support of Anthony Eden, who resigned as Foreign Secretary.

During the 1930's Nicolson busied himself at many other things, chiefly the renovation of the fourteenth-century house in Kent, Sissinghurst Castle, which he and Victoria Sackville-West had bought in 1930. Over the years, they invested much of their resources and energies into making it one of the showplaces of England. Nicolson designed the layout of the gardens, and they did much of the planting themselves. In 1937 he made a ten-week tour of eastern Africa as a member of the DeLa Warr Commission on African education. During the 1930's he also published several other books, including: *Politics in the Train* (Constable, 1936); *Helen's Tower* (Constable, 1937; Harcourt Brace, 1938); and *Diplomacy* (Oxford; Harcourt, 1939).

During World War II Nicolson served as Parliamentary Secretary to the Ministry of Information from 1940-41. From 1941 to 1946 he was a governor of the British Broadcasting Corporation. In the general election of 1945, which saw the Labour party sweep to power, Nicolson lost his seat in Parliament. He joined the Labour party in 1947 and contested North Croydon for Labour at a by-election, but he lost and was never again to enter politics. As his son Nigel expressed it in his introduction to *Diaries and Letters (1930-1939)*, "as a politician he never quite found his feet."

In recent years Nicolson has devoted himself to his private concerns, particularly to the books that continued their steady flow from sources in his notebooks. Among them have been: *The Congress of Vienna* (Constable; Harcourt Brace, 1946), in which he points out certain parallels between Europe in 1814 and 1815 and Europe after World War II; *King George V* (Constable, 1952); *Good Behaviour* (Constable, 1955; Doubleday, 1956), a series of essays on manners, behavior, and civility through the ages; *Journey to Java* (Constable, 1957; Doubleday, 1958), about a trip he and his wife took to Java with the money that friends had given him on his seventieth birthday; *The Age of Reason* (Constable, 1960; Doubleday, 1961), which critics found stronger in personalities than in historical background; and *Monarchy* (Weidenfeld & Nicolson, 1962), published in the United States as *Kings, Courts and Monarchy* (Simon & Schuster, 1962), which ranged throughout history in its examination of the role of the institution of monarchy.

In addition to the CMG that Nicolson received in 1920 for his diplomatic work, he has received many other honors. In the New Year's Honours list of 1943 he was made a Knight Commander of the Victoria Order, in recognition of his biography of King George V. He holds honorary doctorates from the universities of Athens, Grenoble, Dublin, Durham, and Glasgow; he is a Commander of the French Legion of Honor; an honorary fellow of Balliol College, Oxford; and an honorary member of the American Academy of Arts. He is a fellow of the Royal Society of Literature and a member of the National Institute of Arts and Letters of Canada. He was long active in the London Library, serving as chairman of its committee from 1952 to 1957. Among Nicolson's other offices were those of trustee of the National Portrait Gallery from 1948 to 1964; president of the Classical Association in 1950-51; and a vice-chairman of the National Trust Executive. His London clubs are Travellers' and Beefsteak. For all his varied interests, Nicolson has confessed to a lack of enjoyment of one art—music. He calls himself politically a "liberal socialist."

Harold Nicolson and Victoria Sackville-West (who died in 1962) had two children: Lionel Benedict (editor of the *Burlington Magazine*) and Nigel (director of Weldenfeld and Nicolson Ltd. and Contact Publications Ltd.). Both have written several books. As his diaries and letters reveal, Nicolson has always been aware that his life seemed to lack any consistent purpose, and he confided to his diary on reaching the age of fifty: "But few people can have extracted such happiness from fluidity, and when I look back upon my life, it is as gay as an Alpine meadow patinated with the stars of varied flowers. Would I feel happier if I had stuck to a single crop of lucerne or clover? NO."

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O'BRIEN, CONOR CRUISE

Nov. 3, 1917- Irish writer; educator; former diplomat
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An impressively broad spectrum of interests distinguishes the career of Conor Cruise O'Brien, an Irish nationalist and former diplomat who became the Albert Schweitzer Professor of Humanities at New York University in 1965. Exceptionally well qualified for a post that links the humanities and social sciences, O'Brien is the author of several books, including scholarly studies in literature and history, and served for nearly twenty years in Ireland's Department of External Affairs. He also headed the United Nations operation in Katanga in 1961 and held the vice-chancellorship of the University of Ghana from 1962 to 1965. In his work in international relations and education and in his writings, his intolerance of what he sees as hypocrisy has on several occasions sparked impassioned controversy.

Predisposed by family background and in some measure by national tradition to an involvement with literature's relation to politics, Conor Cruise O'Brien was born in Dublin, Ireland on November 3, 1917 to Francis Cruise and Katherine (Sheehy) O'Brien. His father was a journalist and literary critic, and his mother's family had made its name prominent in Ireland's political upheavals. "I come of a Catholic family with a number of vigorously agnostic members, including my father; from the age of ten on I attended a non-Catholic school," O'Brien wrote in the introduction to *Writers and Politics* (Pantheon, 1965). "But everything in Ireland," he went on to point out, "including Irish agnosticism, is profoundly affected by the Catholic environment and tradition."

After graduating from Sandford Park School in Dublin, O'Brien enrolled in Trinity College, where he won a gold medal in modern languages and honors in history and obtained both his B.A. and Ph.D. degrees. His knowledge of Russian, French, and Spanish were to prove exceedingly useful to him as a writer, literary critic, and diplomat. He entered the Irish Civil Service in 1942, when he joined the Department of Finance. Soon afterward he was transferred to the Department of External Affairs, from which he eventually emerged as one of a group of notable diplomats, including Frederick A. Boland, whose representation of a neutralist, or independent, country in several international conflicts had a marked influence in United Nations affairs.

When Ireland was admitted to the United Nations in 1955, O'Brien had just begun a tour of duty as counsellor at his country's embassy in Paris. The following year he left France to help establish a United Nations section at the Irish Department of External Affairs. As head of that branch for the next four years, he attended the 1956 session of the U.N. General Assembly in New York City, at which the Irish delegation first took its seat, and every subsequent session through that of 1960-61. He assumed increased responsibility in Ireland's foreign relations in 1960, upon his promotion to the post of assistant secretary of the Department of External Affairs.

While O'Brien's career in the Irish foreign service flourished, so also did his reputation as a man of letters. In 1952, writing under the pseudonym of Donat O'Donnell, he published *Maria Cross: Imaginative Patterns in a Group of Modern Catholic Writers* (Oxford). (His book was reprinted under his own name in 1963.) In this series of critical essays he explored the philosophical principles and spiritual ordeals that underlie the work of eight Catholic authors, including François Mauriac, Seán O'Faoláin, and Graham Greene.

Like *Maria Cross*, O'Brien's *Parnell and His Party* (Oxford), which appeared in 1957, appealed to specialists rather than general readers. It is less a biography of the Irish insurrectionist Charles Stewart Parnell than a detailed analysis of the political situation in Ireland during his time. With only minor reservations, critics on the whole praised both books as scholarly and illuminating studies. O'Brien is also the editor of *The Shaping of Modern Ireland* (Univ. of Toronto Press, 1959).

His authorship of *Maria Cross* was possibly, as O'Brien himself once suggested, among the several reasons that Dag Hammarskjöld, then Secretary-General of the United Nations and a man of intense intellectual values, chose him in the spring of 1961 to serve on his executive staff. It was also pointed out, in the New York *Times* (September 15, 1961), that aside from his being a delegate of neutral Ireland, "O'Brien had another persuasive qualification: a reputation as a skillful negotiator who knew when to employ tact and patience and when to hit hard." O'Brien expected that his secondment from the Irish foreign office to the U.N. would last two years. It ended, however, only seven months later, as a result of a series of complex events that made him the most controversial figure in the U.N. Secretariat and, for a time, in international diplomacy itself.

Assigned to represent Hammarskjöld in Katanga, O'Brien left New York in June 1961 for Elisabethville, where he assumed a central role in the U.N. attempt to end the secession from the Congo government of the mineral-rich Katanga province, led by Moishe Tshombe. O'Brien later charged that when, in accordance with a U.N. Security Council resolution, he pressed for removal of foreign troops from the Katanga army, he found himself exposed to criticism from Great Britain and France, which covertly supported Tshombe.

CONOR CRUISE O'BRIEN

Fighting broke out between U.N. forces and Tshombe's army on September 13, 1961. A few days later Hammarskjöld died in an airplane crash on a flight to Northern Rhodesia to negotiate with Tshombe. His death was a factor in bringing about a provisional cease-fire agreement, but did not settle the question of the Katanga secession (which continued until a third U.N. offensive in January 1963.) The death of Hammarskjöld also left unanswered some difficult questions about the U.N. police action in the Congo and about O'Brien's own responsibility in ordering the unsuccessful September offensive drive.

On December 1, 1961 acting Secretary-General U Thant released O'Brien from his assignment as head of the U.N. operations in Katanga. The following day O'Brien explained that he had resigned because of pressure brought against him by Great Britain and France, and at the same time he announced his resignation from Ireland's foreign service, "in order to recover [his] freedom of speech and action." He also suggested that he might write a book to tell in detail about the problems he had encountered in trying to carry out his U.N. mission.

Later in December 1961, therefore, U Thant wrote to O'Brien to call his attention to a U.N. staff regulation prohibiting the disclosure of information on matters of official business without the authorization of the Secretary-General. U Thant's letter prefaces O'Brien's *To Katanga and Back: A UN Case* (Simon and Schuster), published in 1963, which gives a frankly polemic, behind-the-scenes account of what happened in Katanga—a report that is very much at variance with the official U.N. version. Although O'Brien maintained that his purpose was to serve the ultimate cause of the world organization, a U.N. spokesman categorically disapproved of the book. In other circles, however, there was considerable agreement with the opinion of Thomas J. Hamilton of the New York *Times* (April 14, 1963): "O'Brien is to be commended for pulling aside part of the veil of secrecy over the UN operations."

In his review for the Washington *Post* (March 17, 1963) Russell Howe, the paper's correspondent in

Africa, wrote, "'To Katanga and Back' helps to explain why this sensitive, slightly swashbuckling Irishman, the antithesis of the classical U.N. official, inspired respect in those who knew him. O'Brien failed in his job of 'settling Katanga,' but the way in which he failed helped to shape a new attitude to the problem; it was partly thanks to O'Brien that the U.N. finally wrote a page of victory in the dust of the high plateau."

During O'Brien's turbulent months in Elisabethville, Kwame Nkrumah, then President of Ghana, had sent a message to U.N. headquarters expressing concern for the safety of the Irish diplomat. Shortly after O'Brien resigned his posts in the U.N. and his country's government, Nkrumah invited him to become vice-chancellor of the University of Ghana, of which Nkrumah himself served as chancellor. Although O'Brien had some misgivings about the strained relations between state and university in Ghana, he announced in March 1962 that he would accept the appointment, and throughout his first year in Legon he was able to maintain a sanguine outlook.

Then political developments in Ghana made it increasingly difficult for O'Brien to safeguard academic freedom and to keep his school divorced from special government interests. Such incidents as the expulsion of five United States faculty members on charges of subversion and the government's transference of major assignments from the university to other institutions convinced O'Brien that the autonomy of the university had been seriously infringed. In March 1965 he announced before a gathering of some 5,000 persons at the university that he would not continue as vice-chancellor after the end of the academic year in July. "A strange and erroneous idea has grown up," he said, "that encouragement of critical and independent thought is a colonialist or neocolonialist scheme, whereas enforcement of intellectual conformity is anticolonialist and conducive to freedom and unity of Africa. The reverse of this is surely true. Colonialists were never friends of critical and independent thought, and the neocolonialists are not either."

Two earlier, eloquent addresses that O'Brien made at the University of Ghana, defining the role of the university and defending academic freedom, appear in his *Writers and Politics* (Pantheon, 1965), along with more than thirty essays, book reviews, and lectures. Many of the pieces were first printed in periodicals, chiefly *New Statesman* and the *Spectator,* during the preceding decade, and they cover such diverse subjects as Sartre, Orwell, Whittaker Chambers, the *New Yorker,* African politics, the United Nations, and Irish history. The unity of the collection is conferred, as O'Brien pointed out in his introduction, by his "efforts at decontamination," or a "chipping away" at distortions, façades, and mendacities, mostly those of Western culture, increasingly dominated by the values of the United States. "His perspective," H. J. Steck observed in *Library Journal* (June 15, 1965), "is that of the committed, but not dogmatically left, critic of Western cold war conventions."

O'Brien was still serving his contractual term as vice-chancellor of the University of Ghana when James M. Hester, president of New York University, announced, in June 1965, his appointment as Regents Professor and holder of the Albert Schweitzer Chair in the Humanities at the Washington Square College of Arts and Sciences. The post, one of ten underwritten by the New York state board of regents, pays $100,000 for salaries for O'Brien and his assistants and for research expenses. The announcement of O'Brien's appointment called attention to his "unusual ability to combine several disciplines," noting that "literature and society merge as a subject of critical interest in this man." As reported in *Newsweek* (October 11, 1966), O'Brien said of the undergraduate course on literature in society that he taught at NYU, "We're discussing writing as the kind of literature which has lasting influence on man's ideas of himself. To deal with literature and leave history outside is an impoverished and sort of precious approach."

Conor Cruise O'Brien was married in 1939 to Christine Foster of Belfast and is the father of a son and two daughters. The marriage ended in divorce in January 1962. Shortly afterward, on January 9, 1962, at the Church of Our Lady of the Scapular in New York, O'Brien married Maire MacEntee, a former member of the Irish foreign service and the daughter of Seán MacEntee, who was at that time Deputy Prime Minister of Ireland.

O'Brien is tall, black-haired, and perfectly groomed and has a diplomat's urbanity. An incisive wit enlivens much of his writing and also many of his speeches. He reportedly once introduced an anonymous resolution at the U.N., protesting the lack of draft beer and calling for "the free flow of wholesome beer at a temperature appropriate to the present thaw in international relations." He is said to have a keen sense of fun, the gift of gab, and a flair for mimicry. His favorite form of recreation is traveling.

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PALADE, GEORGE E(MIL) (pa-lä'dē)

Nov. 19, 1912- Cell biologist
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The Romanian-born American scientist Dr. George E. Palade, professor of cytology at Rockefeller University in New York City, was described in a 1966 Albert Lasker Medical Research Award citation as "a scientific leader, with imagination and technical skill, who traveled into a new land and became its chief geographer." The "new land" is the subworld of the living cell, which remained invisible to the human eye until the perfection of the powerful electron microscope in the late 1940's. Pioneering in the use of the powerful new microscope, Palade penetrated the cellular frontier and began exploring the complex microcosmos which is the basic unit of all living organisms. With cell-handling techniques developed by himself and his associates at Rockefeller University, he has been able to extract and analyze mitochondria, ribosomes, and other subcellular components, and thus to establish the structure and functions of the cell. With Dr. Philip Siekevitz he has correlated the biochemical and morphological analysis of cell structures.

George Emil Palade was born on November 19, 1912, in Jassy, Romania to Emil Palade, a professor of philosophy at the University of Jassy, and Constanta (Cantemir) Palade, a former elementary school teacher. Palade has two sisters, both married and both residents of Romania: Adriana Israil, a professor of history, and Constanta Ionescu Matiu, a pediatrician. He attended the Liceul Al Hasdeu—the equivalent of an American secondary school and junior college combined—in Buzau, Romania, achieving a high scholastic record and graduating in 1930. At the University of Bucharest, after completing the undergraduate premedical course, he enrolled in the Medical School, where he worked as a part-time research assistant in anatomy while studying for his M.D. degree. The dissertation he wrote as one of the requirements for the degree was a morphological and physiological study of the uriniferous tubule of the porpoise.

By the time he received his M.D. degree, in 1940, Palade had already decided not to practice medicine but to devote himself to basic medical research, the first and ultimate source of answers to cancer and the other unsolved diseases that afflict mankind. He was inducted into the medical corps of the Romanian army almost immediately after receiving his degree, but his army assignment allowed him to remain part-time at the University of Bucharest Medical School as an instructor (1941) and an assistant professor of anatomy (1941-45). Upon his discharge from the army, in 1945, he became an associate professor.

In 1946 Palade accepted a two-year fellowship as a visiting investigator at Rockefeller University (then called the Rockefeller Institute for Medical Research), a center for graduate study and research in New York City. He intended to return to Romania when his fellowship ended, but the establishment of a Communist dictatorship in his homeland, and the scientific opportunities he found in the United States, caused him to change his mind. "If I wouldn't be a scientist . . . but a civilized man of means," he told Barbara Yuncker of the New York *Post* (November 17, 1966), "I would live in France or Italy. But I *am* a scientist. I have to be faithful to my preferences. I live here with no regrets, none at all."

Remaining at Rockefeller University as an assistant, Dr. Palade began his research into cell structure and function with the electron microscope and the "handles"—sophisticated tools for subcellular probing—developed by himself and his associates. In 1949 he reported on the nature of the Golgi apparatus (a fatty-membrane system near the nucleus of secretion cells) and its parallelism with intracellular myelin figures. About that time he also began working on the structure, function, and isolation of mitochondria, a cell's "powerhouse," its storage place for enzymes used to release energy from food. In collaboration with G. Hogeboom and W. C. Schneider, he isolated morphologically-intact mitochondria from rat liver. The scientists discovered that these subcellular parts were minute bodies equal in size to bacteria, that they were present in most plant and animal cells, and that their structures varied only slightly from species to species. They observed that the cell's powerhouse is a large, striated, sock-like body, within the membranes of which are centers for oxidation reactions by which food energy is converted to adenosine triphosphate (ATP), the enzyme needed to provide energy for biosynthesis occurring elsewhere in the cell. They saw that various stages of aerobic respiration, utilizing pyruvic acid and oxygen, also occur within the mitochondria. Dr. Palade was able to establish that, as the mitochondria maintained respiratory activities, carbon dioxide, water, and adenosine triphosphate were released, and that among the other components of the inner wall of the double-walled mitochondria were enzymes needed for the various reactions in the citric acid cycle.

DR. GEORGE E. PALADE

Dr. Palade was promoted to associate at the Rockefeller Institute in 1951 and two years later he was named an associate member. In the early 1950's, with Dr. Keith R. Porter, Palade conducted an experiment in which cells were subjected to the powerful beating force of a centrifuge. By this means the scientists were able to identify and characterize the gelatinous *endoplasmic reticulum.* They determined that it contains several fine tubes distinct from the more liquid cytoplasmic ground substance, which is spread out between the tubes. Palade and Porter observed mitochondria suspended in the cytoplasmic ground substance, and with the electron microscope they identified a double membrane between the cytoplasm and the nucleus in some cells. The space between the layers of the nuclear membrane showed a connection to the spaces within the thread-like tubes of the reticulum.

Further analysis of the endoplasmic reticulum revealed the existence of submicroscopic particles called microsomes. In 1955 Palade and another colleague, Dr. Philip Siekevitz, found microsomes lying within the membrane of the reticulum tubes or attached to it, projecting slightly into the cytoplasmic ground substance. Using a high-speed centrifuge they were able to isolate microsomes from crushed cells to study their form and structure and analyze their chemical characteristics. They observed that in any particular cell the microsome consisted generally of intracellular membranes, containing enzymes involved in fat synthesis or very small particles called ribosomes, or a combination of both. The electron microscope showed the ribosomes to consist of almost equal portions of ribonucleic acid and protein, and Palade and Siekevitz substantiated the role played by ribosomes as "factories" that produce proteins essential to the proper functioning of the cell.

In 1956 Dr. Palade became a full member and a professor of cell biology at Rockefeller University. In that year he began a study of the exocrine cells of the pancreas and their role in the secretion cycle. With Dr. Siekevitz and others, he examined the cellular constituents of exocrine tissue, one of the two components of the pancreas. (The other component is endocrine tissue.) The secretion of the exocrine cells is pancreatic juice, which contains an assortment of digestive enzymes. It is released directly or through the ducts to the outside of the body or to the cavity of the alimentary canal. In addition to the electron microscope, Palade and his team used such advanced laboratory procedures as cell fractionation and autoadiography, a process, similar to X-ray photography, by which a picture is produced on a photographic plate by radiation. Their investigation established all the known cellular components in the secretion cycle, and the concepts they developed have become models for structural-functional studies in other cell types.

In research on blood capillaries begun in the early 1950's and resumed in the late 1950's, Dr. Palade threw light on the mystery of how life-supporting materials are transported, through the capillary walls, from blood stream to tissue, a key mechanism in all animal life. The prevailing theory when Palade began his research was that the transport was by means of tiny pores in the capillary walls, but his research cast doubt upon this theory and gave support to a revolutionary explanation of the way substances move through animal tissues. Early in the research Palade arrived at the theory that particles were transported in countless tiny vesicles, or spheres. Later he tested his theory by injecting colloidal gold into the bloodstreams of rats and then examining specimens of the rats' heart muscle under the electron microscope. In specimens taken after two minutes, a few of the gold particles had been snatched up by the "open mouths" of the tiny spheres. Palade found that in specimens taken after an hour, the vesicles had ferried a large number of the particles across the membranic filter called the epithelium.

In collaboration with Dr. Marilyn Farquhar, Dr. Palade has extended his research into the epithelium, and he and his associates have also been investigating cytoplasmic components in arterial endothelia and the biogenesis of such cellular structures as the endoplasmic reticulum membranes. The pioneer geographer of the subcellular universe sees his work as only beginning, however. "The uncharted territory, he says, is still immense beyond measure," Barbara Yuncker reported in her New York *Post* article, "because 'we have no handles; we have to make our handles.' "

More than one hundred papers by Dr. Palade have appeared in medical and scientific journals throughout the world, and he is an editor of the *Journal of Cell Biology,* which he helped to found, and of the *Journal of Biophysics and Biochemistry.* The Albert Lasker Award, with a stipend of $10,000, was conferred on Palade in November 1966. His other honors include the $6,500 T. Duckett Jones Memorial Award of the Helen Hay Whitney Foundation (1966), and the Passano Award (1964). Dr. Palade is a member of the American Association for the Advancement of Science, the American Association of Arts and Sciences, the National Academy of Sciences, the New York Academy of Sciences, the Electron Microscopic Society, and the International Society of Cell Biologists, and he has served as a consultant to the National Science Foundation.

George E. Palade and Irina Malaxa were married in Romania on June 12, 1941. They have a daughter, Georgia Teodora, a children's book editor, and a son, Philip Theodore, a student at Haverford College. Palade has dark brown hair and brown eyes. Physically trim, he is five feet eleven inches tall, and weighs 155 pounds. His manner has been described as "courtly." "He has a wise, old-young gypsy face which carries always the lines of a wry smile about to break, and which is more attractive than it photographs," Barbara Yuncker wrote in her New York *Post* article. According to Miss Yuncker, he looks a decade younger than his years. His favorite recreations are reading, music and the theater. He has no religious or political affiliations. Dr. Palade has been a naturalized citizen of the United States since 1952.

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PASIONARIA, LA *See* Ibarruri, Dolores

PELÉ (pe-lā')

Oct. 23, 1940- Soccer player
Address: b. Santos Football Club, Santos, Brazil

The acknowledged world champion of soccer football today, if not of all time, is Edson Arantes do Nascimento, better known as Pelé, the high-scoring inside left forward of the Santos (Brazil) Football

Club. Pelé, who began playing with the Santos team in 1956, has led it to five South American championships and two world club championships (1962 and 1963). Donning the uniform of the Brazilian National Team, he paced Brazil to its first World Cup victory in 1958 and to its retention of the trophy four years later. Pelé holds every scoring record in his native country, and in international competition he has averaged about a goal a game, a feat comparable to a baseball player hitting a home run in every World Series game. The only close challenger of Pelé's supremacy in the world today is Eusebio of Portugal.

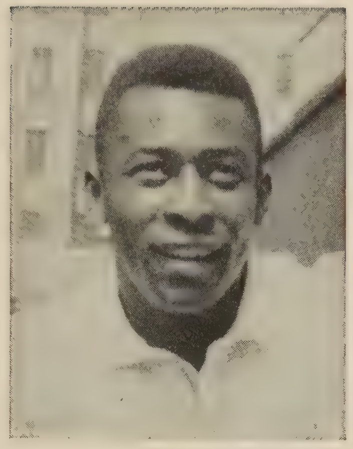
Pelé's status in professional soccer makes him the world's most celebrated athlete, because the international football game has—outside of the United States—a wider and more enthusiastic following than any other world team sport. The game—known simply as soccer in the United States and as football elsewhere—is played by two eleven-man teams on an area slightly larger than the American-style football field. Each team advances an inflated round ball toward the opponents' goal by kicking, butting, dribbling, or in general, by any bodily means other than carrying the ball in the arms or hands.

Pelé was born in the small town of Três Corações, Brazil on October 23, 1940. His father, Joao Ramos do Nascimento, was a minor league soccer player who later became a clerk in the civil service. In keeping with a custom universal in Brazilian soccer, Pelé's father was known in the sport by a nickname, Dondinho. Pelé's own nickname, like those of many other Brazilian players, is meaningless, and he does not remember how or when he received it.

In the mid-1940's when Pelé was five, Dondinho joined a soccer team in Bauru in the state of São Paulo and moved there with his wife, Celeste, and their three children. The father's income was meager, and Pelé contributed to the family's finances by working as a shoeshine boy and at other small jobs. He entered school in Bauru but never settled down to studying, which he considered a waste of the time he might more profitably be spending in the streets, playing soccer with an improvised ball made of old socks. His truancy rate was as high as his grades were low, and at the end of the fourth grade he left school. Although he became a cobbler's apprentice at that time, he never seriously considered any career other than soccer.

Pelé received early coaching in soccer from his father, and when he was about ten years old he became the protégé of Waldemar de Brito, a friend of his father's and a former player for the São Paulo soccer team. Under de Brito's tutelage, Pelé became, within four years, one of the best players on the Bauru club. When he was fifteen, de Brito took him to São Paulo, but the major league teams there, scornful of talent developed in the provinces, rejected Pelé without hesitation. De Brito then took Pelé to the seacoast city of Santos, where Coach Luis Alonso Perez (known professionally as Lula) agreed to let him try out for the Santos Football Club.

Not at his best after the crushing of his self-confidence in São Paulo, Pelé did not decisively impress the Santos officials when they observed him in a practice session, but Coach Lula hired him anyway, on a trial basis, and assigned him to the Santos junior team. In his first game with the juniors, he scored four of the team's seven winning goals, and it was not long before he was moved up to the reserves of the Santos first team. When he was sixteen Pelé was loaned to the Vasco da Gama team of Rio de Janeiro, which was short of players for a tournament. The Vasco da Gama team won the tournament, with Pelé contributing some goals to the victory, and when he returned to Santos from Rio de Janeiro he was promoted to the first team's starting lineup.



PELÉ

At first, according to Coach Lula, as quoted by Pete Axthelm in *Sports Illustrated* (October 24, 1966), Pelé was "just an errand boy for the older players. . . . Then, before they knew it, they were looking up to him." Araújo Netto and Cláudio Mello e Souza wrote in the *Reader's Digest* (November 1964), "Within a year . . . Pelé had become a legend throughout his own land. Brazil's soccer crowds decided they had never seen a player quite like him. Loping or sprinting, he could drag the ball from one foot to the other as if it were a yo-yo on the end of an invisible string. When trapped by the defense, he had an uncanny ability to flick a pass into an open spot for a teammate to pick up. He could 'head' the ball with bull's-eye precision, kick straight as an arrow with either foot, or put 'english' on the ball so it curved.

"More important," Netto and Mello e Souza went on, "sports writers noted that the rising star was a master technician. Cool, unruffled even when being rushed, he had the ability to plot elaborate offensive plays on the spur of the moment. Intuitively, at any instant, he seemed to know the position of all other players on the field, and to sense just what each man was going to do next. This was Edson's greatest gift—a talent for sparking any eleven-man team into a formidable tactical machine."

Pelé came to world attention as a member of the Brazilian National Team at the quadrennial finals of the World Cup championship of 1958, held in Stockholm, Sweden. There his brilliant playing turned out to be the crucial factor in Brazil's capture of the international prize by victories over Wales and Sweden. Breaking a stalemate in the game against Wales, Pelé banked an overhead shot against an opponent and kicked the rebounding ball into the net for the winning goal.

The more formidable Pelé's reputation grew, the less pleasant professional soccer became for him. "Nobody in the game had more fun than I did when I first became a professional," Pelé wrote in a contribution to *International Football Book* (Number 8, 1966). "This honeymoon came to an abrupt end sometime around 1960. . . . I was continually marked the whole time whenever and wherever I played, and if I avoided the marking, the boot went in. I've been kicked from pillar to post, particularly in those up-country league games where the home team decide this is the only way to stop Pelé and Santos. At first I was shocked, and then I became angry. Sometimes I hit back and, because my name was Pelé, news of such incidents made every newspaper in Brazil. Nobody ever bothered to write about what started the whole business, and I was expected to remain calm, an ice cube in boiling water. . . . In this mood I sometimes feel like giving up football altogether, but I carry on because those few precious moments of pleasure from football still allowed me mean more than anything else."

One of the greatest games of Pélé's career was that in which the Santos Football Club fought the Benfica team in Lisbon for the world club championship in 1962. Pelé scored three goals and passed for two others as Santos won, 5-2. In 1962 he led the Brazilian National Team in a successful defense of the World Cup. When the World Cup finals again came around in 1966, in London, the Brazilian team was a 2-to-1 favorite to retire the trophy. In the opening game Brazil defeated Bulgaria 2-0, with one of the winning goals a forty-yard free kick by Pelé. But the Brazilian star received, as he has said, as quoted in *Time* (August 1, 1966), "more blows than ever before." An injured right knee kept him out of the second game, which Brazil lost to Hungary, 3-1. He entered the third game, against Portugal, but no sooner had he done so than he injured his left leg. Brazil lost again by a score of 3-1 and was eliminated from the competition. It thereby gave up the world trophy, which went to England.

Pelé recovered from his injuries in time to lead the Santos Football Club into New York's Yankee Stadium for a match against the Milan International team, which had won the world club titles in 1964 and 1965. The game, played on Labor Day 1966, drew more than forty-one thousand spectators. With Pelé scoring once and passing flawlessly to teammates, Santos beat Inter, 4-1. In his account of the game for the New York *Times* (September 6, 1966), Gerald Eskenazi observed, "Pelé should have been the weakest player on the field. Time and again he would press goalward, only to be halted by a knee or elbow. After outmaneuvering the defense he would find an arm locked in his and he would raise his arms high, looking for the referee in vain." A shoulder injury administered by a Milanese opponent kept him temporarily on the bench after his return to Brazil.

After watching Pelé in action, Pete Axthelm wrote in the *Sports Illustrated* article: "On every play he seems to be two steps ahead of the players around him. . . . He shoots harder and more accurately than anyone else in the game. When he rushes through the offensive zone toward a goal, Pelé captures the imagination in a way that only the most dramatic of athletes can." Writing in the *Christian Science Monitor* (November 5, 1964), Alan Grayson said of Pelé: "On the field . . . [he] exhibits complete mastery in all that he does. . . . He has a fine burst of speed, and uses this with subtle variations of pace to baffle the opposition."

The *Pérola Negra* (Black Pearl), as Pelé has been called by some of his countrymen, is five feet eight inches tall and weighs 160 pounds. Exhibiting none of the hardened egotism that might be expected of a super-star, he has the manner of one who is grateful for his success and popularity. He is soft-spoken, accepts the invasion of his privacy with brave cheerfulness, and has a ready smile for his wildest, clawing fans. According to Axthelm in the *Sports Illustrated* article, however, a "self-appointed palace guard" of officials and others has distorted the view that many fans have of Pelé: "Members of the group keep strangers and well-wishers and other mere mortals at arm's length, except at soccer stadiums, protecting Pelé by means that often are devious and rude. . . . In his home city of Santos he is universally liked and admired; almost everywhere else he is suspected of being a brooding, temperamental man who wishes only to be left alone."

After a secret engagement of almost six years, Pelé and Rosemarie Cholby were married in February 1966. After the couple's honeymoon in Europe, Pelé was asked, "Don't you think a Negro with a white wife might have had some trouble in parts of Europe if the Negro's name wasn't Pelé?" He answered, according to Axthelm in the *Sports Illustrated* article: "I don't know. . . . I've never been faced with any kind of race trouble. . . . Cassius Clay is always talking about fighting for his race. I wouldn't criticize him, because I don't know the situation where he comes from. But in Brazil no one thinks that way. I could fight for my country or my friends, but not for one color."

Pelé is reputed to be the highest paid athlete in the world. He reportedly receives $200,000 a year in salary and bonuses from the Santos team and more than that amount from endorsements and various business ventures. His chief concern is not to let his fame or wealth deter him from his most cherished ideal—the simple life. He lives in a modest apartment, spends moderately, and invests cautiously. His favorite recreations are listening to recorded music at home and hunting and fishing in the backwoods. He does not drink or smoke and, out of concern for the example he gives to young people, he refuses to lend his name, regardless of the amount of money offered, to advertisements for cigarettes or alcoholic beverages.

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PICCIONI, ATTILIO (pē-chō'nē ä-tē'le-ō)

June 14, 1892- Italian government official
Address: b. Palazzo Chigi, Piazza Colonna, Rome, Italy; h. 44 Via della Conciliazione, Rome, Italy

Since the founding of the Italian Republic after World War II, the coalition governments in Rome have been dominated by the Christian Democrats and most of the Cabinets have included Attilio Piccioni, one of the founders of the Christian Democratic party. In the present center-left government of Premier Aldo Moro, Senator Piccioni is Minister Without Portfolio. The Christian Democratic party steers a wide middle course that accomodates all positions except the extremes of right and left. Piccioni personally leans to the right of center, but as president of the national council of his party he is a moderate whose major concern is party unity.

One of eleven children, Attilio Piccioni was born to Giuseppe Piccioni, a teacher and Gaetana (Fabiani) Piccioni at Poggio Bustone in the province of Rieti in central Italy on June 14, 1892. The family's financial resources were meager, and Piccioni advanced his education only by winning a series of academic scholarships, including one to the University of Rome, where he began his university work. He interrupted his studies to volunteer for military service in World War I as a lieutenant in the Bersaglieri, the elite Italian infantry corps. Later in the war he transferred to the newly created Italian air force and won decorations for his heroism as a pilot.

After the war, Piccioni took a law degree at the University of Turin and began to practise law in that university city. He joined the Popular party of Italy (PPI), the forerunner of the Christian Democratic party, when the PPI was founded early in 1919. In the elections held before the end of 1919, the infant organization grew overnight into the most powerful party in Parliament. In 1920 Piccioni became secretary of the PPI's regional organization in Turin and editor of the local party newspaper. From 1920 to 1923 he was an alderman on the Turin council.

After Benito Mussolini rose to power in 1922, Piccioni, then a member of the PPI's national council, became a leader of the opposition to the Fascist regime, and in 1924 he ran as an opposition candidate. In 1926 Mussolini dissolved the PPI, along with all other opposition political parties, and Piccioni was compelled to leave Turin. For the nearly two decades that the Mussolini regime remained in power, Piccioni practised law in Pistoia and Florence, refraining from overt political activity but maintaining underground contact with anti-Fascist circles. During World War II he was a leader of the underground National Liberation Committee and after the liberation of Italy he helped to build, out of remnants of the old PPI, the Christian Democratic party. In 1944 he was secretary of the Florentine branch of the new party and a member of the party's national council. In 1945 he went to Rome as deputy political secretary to the party executive, and the following year he succeeded Alcide de Gasperi as party secretary.

ATTILIO PICCIONI

On September 25, 1945 Piccioni and other political leaders, under the chairmanship of Count Carlo Sforza, formed a consultative assembly that prepared for the first postwar democratic elections in Italy. In the elections, held on June 2, 1946, the Italian people voted against retention of the constitutional monarchy and for the establishment of a republic. At the same time they elected a constituent assembly, in which Piccioni was included, to draw up a new constitution. The resulting constitution called for a bi-cameral Parliament, consisting of a Senate and a Chamber of Deputies, to be elected by direct and universal adult suffrage.

In the first national elections under the new constitution, held on April 18 and 19, 1948, the Christion Democrats won 48.5 percent of the seats in the Chamber and 48 percent of those in the Senate. The Socialist-Communist Popular Front won 31 percent and 30.8 percent. Piccioni, elected to the lower house, became Deputy Premier (1948-50 and 1951-53) and Minister of Justice (1950-51) in governments formed by Alcide de Gasperi. He resigned as party secretary but retained the editorship of the party publications *Popolo e Libertà* and *Rivista dei Comuni*.

The elections of June 1953 brought an abrupt end to a period of relative governmental stability in Italy. De Gasperi's center coalition had been weakened by the defection of Liberals and Saragat Socialists and the Christian Democrats, split into left-wing and right-wing factions, lost forty-five seats in the 1953 legislative elections. Their coalition associates in the center also suffered, while the Communists and the Nenni Socialists on the left and the Monarchists and neo-Fascists on the right gained considerably. De Gasperi resigned in August 1953, and Piccioni, leader of the right-of-center moderates within the Christian Democratic party, was asked to try to form a new government, probably in the hope that he could reach an understanding with the right-wing Monarchists. Piccioni's efforts failed, and former Finance Minister Giuseppe Pella stepped into the gap, at the head of a caretaker government. The Pella government lasted until January 1954, when Amintore Fanfani, leader of the left wing of the Christian Democratic party, formed a Cabinet that included Piccioni as Foreign Minister. Fanfani resigned as Premier less than a month later, but Piccioni remained as Foreign Minister in the new government formed by Mario Scelba. As Foreign Minister, Piccioni was involved in negotiations with Yugoslav officials over Trieste, in futile efforts to make the European Defense Community a reality, and in successful negotiations with British Foreign Secretary Anthony Eden for the formation of a Western European Union.

In his last months as Foreign Minister, Piccioni worked under the cloud of a sex and narcotics scandal into which his son Gianpiero's name was drawn. In April 1953 the corpse of Wilma Montesi, described in the press as a "party girl," was found on a beach at Ostia. At first the police ascribed her death to natural causes, but in November 1953 a story in the picture magazine *Attualità* suggested that the true story was one of crime and corruption reaching into high places. The editor of the magazine, Silvano Muto, was brought to trial under a law inherited from the Mussolini era, that forbade the spreading of "false and alarming rumors." In the course of the most sensational trial in modern Italian history, allegations were raised by the defense against, among others, Ugo Montagna and lawyer and jazz pianist Gianpiero Piccioni, the older son of Attilio Piccioni. In a letter introduced in evidence at the trial, Anna Moneta-Caglio, a former girl friend of Ugo Montagna, alleged that he was "head of the gang trafficking in drugs" and that "Piero Piccioni is its assassin." On September 18, 1954 Attilio Piccioni resigned as Foreign Minister, with the explanation that he wanted to be free to aid in his son's defense. Early in 1957, after more than two years' delay, Gianpiero Piccioni was brought to trial, charged with manslaughter in the drowning of Wilma Montesi. At the same time, former Rome police chief Francesco Saverio Polito and Ugo Montagna were charged with complicity in shielding Piccioni. The murder mystery was never solved, but the trial ended on May 28, 1957 with the acquittal of all three of the major defendants.

From 1957 to 1959 Piccioni headed the Italian delegation to the General Assembly of the United Nations. In 1958 he was elected to the Italian Senate from Lombardy and became chairman of the Christian Democratic Parliamentary Group. In February 1959 the left-right split in the Christian Democratic party reached a crucial point with Fanfani's resignation as party secretary after he lost his positions as Premier and Foreign Minister. The basic disagreement was over socialistic programs that the leftists in the party believed necessary for Italy and that the rightists feared would lead the country out of the Atlantic alliance. As a stopgap measure, a quadrumvirate that included Piccioni was appointed to head the party, and Piccioni presided over the unruly party congress in October 1959. The factionalism continuing unabated, Piccioni refused the request that he form a Cabinet after the fall of the Segni government in March 1960. The short-lived Tambroni government followed, and in July 1960 Fanfani returned to power with Piccioni as his Deputy Premier and Minister Without Portfolio. In the next Fanfani Cabinet, formed in February 1962, Piccioni remained Deputy Premier and in addition filled the post of Foreign Minister left vacant when Segni became president of the Republic. He continued as Deputy Premier and Foreign Minister in the Leone government of June-December 1963. When Aldo Moro formed his first government in December 1963 Piccioni was appointed Minister Without Portfolio, and he has retained that position through two shufflings of the Moro Cabinet, the most recent in 1966. Piccioni was head of the Italian delegation to the United Nations in 1966.

Attilio Piccioni is white-haired and stout, with a prominent nose that is a favorite target of caricature by Italian political cartoonists. The easy equanimity and accomodating spirit that have made him acceptable to both right and left in times of political crisis are joined to a suavity of manner and a conversational wit. Senator Piccioni, a widower since 1936, has three children in addition to his son Gianpiero: a younger son, Leone, and two daughters, Donatella and Chiaretta.

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POOL, JOE (RICHARD)

Feb. 18, 1911- United States Representative from Texas; lawyer
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Joe Pool, first elected to Congress as Texas Representative-at-large in 1962, remained little known outside of his own constituency until August 1966. At that time, as if at the direction of an astute typecaster, Pool's chunky visage suddenly hove into the national ken and became, at least temporarily, the symbol of the House Un-American Activities Committee (HUAC), a body extolled by its friends for vigilant patriotism and denounced by its critics for undemocratic persecution of dissent. The occasion of Pool's catapultic rise from relative obscurity was an investigation he was conducting, as chairman of a HUAC subcommittee, into Communism on the New Left fringe of the antiwar movement in the United States. The subcommittee hearings, among the most raucous and sensational in Congressional history, contributed to a legislative proposal, written by Pool, that would severely punish persons sending tangible aid to America's enemies in Vietnam. The hearings also probably added to Pool's margin of victory in the Congressional elections of November 1966, when his constituency shifted from Texas as a whole to the newly reapportioned Third Congressional District of Dallas County, a stronghold of political conservatism.

Joe Richard Pool was born on February 18, 1911, in Fort Worth, Texas, to William Wesley Pool, a manufacturer, and Bonnie Jean (King) Pool. He was reared in Dallas, where he attended Winnetka School, from 1918 to 1921, Oak Cliff Central Grammar School, from 1921 to 1925, and Oak Cliff High School, from 1925 to 1929. He entered the University of Texas as a business and pre-law student, but lack of money forced him to drop out before graduation, in 1933. At the University of Texas he took part in student politics.

In 1935 Pool resumed his studies, at Southern Methodist University's School of Law in Dallas, where he received his bachelor of law degree in 1937. Admitted to the bar before the end of 1937, he entered law practice as an associate of J. Frank Wilson, a former United States Representative. During the last half of World War II, from 1943 to 1945, he served in the United States Army as a special investigator, with the rank of staff sergeant, in Army Air Corps Intelligence. After the war he resumed his law association with J. Frank Wilson briefly, in 1946 and 1947, and in 1947 he became the owner and operator of Alden Mills in Plano, Texas. For a time he also operated a small farm.

Running for the Texas House of Representatives in 1952, Pool handed out fans bearing the slogan, "Keep Cool With Pool," a campaign gimmick that he has been using ever since. He served three consecutive two-year terms in the Texas House, where he was chairman of the House Investigating Committee and the Motor Traffic Committee, vice-chairman of the Insurance Committee, and a member of the Appropriations, Revenue, and Taxation Committee and the State Affairs Committee. Among the bills that he wrote while in the Texas House was one to outlaw comic books dealing in sex and horror. From 1952 to 1956, he was, in addition to his legislative functions, a member of the Interstate Cooperation Commission.

Pool made his first bids for the United States House of Representatives in 1958 and 1960, from Dallas, and lost on both occasions. In 1962, Texas became entitled to an additional Congressman, a representative-at-large, to represent, not any single district, but the whole state, with its population of 9,579,677—the largest constituency of any Congressman in the United States. Running for the new seat, Pool handed out his "Keep Cool With Pool" fans, shook some 350,000 hands in a non-electronic, low-cost, grass-roots campaign, and won by approximately 190,000 votes. Taking office in January 1963, he was assigned to the seats on the House Un-American Activities Committee and the Post Office and Civil Service Committee that he continues to hold.

As a member of the House Post Office and Civil Service Committee, in August 1963 Pool charged that there was what he called "discrimination in reverse" in federal hiring and promotion of Negro employees, and he cited as an example the moving of three Negro postal workers in Dallas into supervisory positions, allegedly over fifty-three white employees with higher civil service ratings. The committee conducted hearings for six days, but the issue was left unresolved.

JOE POOL

During the Eighty-eighth Congress (1963-64), Pool's votes coincided with the Kennedy-Johnson legislative program on some key points, such as foreign aid and the enlargement of the House Rules Committee. More often, however, his vote was at odds with administration policy. For example, he voted against the Civil Rights Act of 1964, the Urban Mass Transportation Act of 1964, the Economic Opportunity Act of 1964, and the House version of the law establishing a National Wilderness Preservation System. He also opposed a supplementary appropriation for an accelerated public works program, a bill proposing a five-year program of federal grants and loans for higher educational facilities, and the authorization for lower personal and corporate income taxes. On domestic policy he voted with the administration in 37 percent of ninety-two relevant roll calls tabulated by the *Congressional Quarterly*, and he voted against it in 59 percent of the roll calls. (Abstentions account for the other 4 percent.) On foreign policy his percentages with and against the administration position were, respectively, 32 and 52. Vis-à-vis the Southern coalition, in fifty-one relevant roll calls in various fields, he voted with the Southern coalition 75 percent of the time and against it 12 percent of the time.

Pool was re-elected to his Congressional seat in November 1964 by 864,000 votes, an increase of 674,000 over his 1962 margin. The bills he introduced in the Eighty-ninth Congress included proposals for an additional $600 income tax reduction to persons with debilitating progressive diseases; constitutional guarantees of equal rights to all persons regardless of sex; a special postage stamp honoring the members of the United States armed forces; and the establishment of a Guadalupe Mountains Park. The House rejected Pool's park measure in 1965, but it passed a version by another Congressman in 1966.

In sixty-one party-splitting roll calls in 1965, Pool abstained seven times, voted in agreement with Northern Democrats eight times, and lined up with the majority of Southern Democrats forty-six times. Viewed on the basis of eighty-eight roll calls tabulated by the *Congressional Quarterly*, Pool's voting in 1965 was 43 percent in agreement with President Johnson's domestic policy and 49 percent in disagreement. One major issue on which he disagreed was Medicare, the expansion of Social Security to provide a minimum of medical insurance for the aged, which Pool called a "first step toward socialized medicine." On foreign policy he was in accord with the administration more often—half of the time, according to the *Congressional Quarterly* analysis—and his disagreements were on the side of the hawks. On American military intervention in Vietnam he said, as quoted in the New York *Times* (August 18, 1966), "I think we should accelerate and get it over with as fast as possible."

Early in 1966 Pool was acting chairman of the House Un-American Activities Committee hearings on the Ku Klux Klan, and at the end of the hearings he issued, in behalf of the committee, a recommendation for legislation to curb the clandestine organization's terroristic activities. Although the Klan hearings were well publicized in the news media, the American public did not become fully aware of Pool until the HUAC investigation of Communism on the New Left later in the year.

The New Left hearings were related to a bill Pool was preparing that would make it a felony to give aid to those engaged in armed conflict against the United States. To gather information for the legislation, and to establish that there are Communists in the anti-Vietnam war movement in the United States, Pool was delegated by Edwin E. Willis, chairman of the House Un-American Activities Committee, to head a HUAC subcommittee investigation of the subject. Subpoenas were sent out to some leaders of such activities as demonstrations obstructing troop train movements in California and drives to collect money, blood, and supplies for the Vietcong and North Vietnamese. Most of the witnesses subpoenaed were from groups within the small but loud segment of the anti-war movement that is not only vulnerable to the charge of Marxism-Leninism or Maoism but openly embraces it, such as the Progressive Labor Party, a brash, young organization that flaunts its pro-Peking orientation.

Before the hearings began, the American Civil Liberties Union, representing some of the witnesses, sued to bar the hearings on the ground that they would impair the witnesses' right to freedom of speech. On August 15, 1966 a restraining order was issued by United States District Court Judge Howard F. Corcoran, but Pool immediately answered that he would hold the hearings anyway. The element of defiance was later removed, when a three-judge panel of the federal Court of Appeals dissolved the restraining order at the request of the United States Department of Justice.

The hearings opened with about 400 persons jamming the hearing room and two hundred more filling the corridors outside. Four days of pandemonium ensued, filled with heckling and demonstrations that often made Pool's gaveling for order a futile gesture. Fifty persons were arrested, some of them on the witness stand. One of those taken into custody was Arthur A. Kinnoy, a Civil Liberties Union lawyer representing one of the witnesses. When Kinnoy, involved in a heated argument over a legal point with two of the committee members, did not immediately respond to an order from Pool to sit down, Pool directed Federal marshals to seize him. "For the first time in the history of the House Un-American Activities Committee, and perhaps of Congress in modern times," Richard L. Strout wrote in the *Christian Science Monitor* (August 19, 1966), "police jostled the attorney for a defendant out of the big hall. His wrists were twisted, an arm was thrown around his throat, and he was physically propelled through the gaping crowd." Seven other lawyers walked out in protest, explaining, as quoted in the New York *Times* (August 18, 1966), that they could not function in an "atmosphere of terror and intimidation." To Marquis Childs in the Washington *Post* (August 24, 1966), Pool looked like "an Alabama sheriff ready at the drop of a bull whip to throw his deputies around the courthouse."

On the Wednesday after the hearings, all seven members of the full committee approved sending to the House floor Pool's bill, HR 12047, a measure proposing maximum penalties of $10,000 in fines and five years in prison for any person who "solicits, collects, receives, or gives to another any money or thing" intended to help the Vietcong, the North Vietnamese, or any other group engaged in hostilities with the United States. It also proposed penalties for persons obstructing the flow of military traffic within the United States. The House passed the bill on October 13, 1966 by a vote of 275 to 64, but the Senate adjourned without acting on it. In 1967 Pool resubmitted the bill in slightly revised form.

A widespread liberal response to Pool's crusade was reflected in an editorial in the New York *Times* (August 22, 1966) that condemned the hearings as typical of HUAC's "unseemly spectacles" and "legislative futility," and Pool's bill was called an unconstitutional and redundant addition to already existing statutes covering sabotage and treason. The public response, particularly in Texas, was more favorable, boosting Pool's chances in an election that he anticipated with some trepidation.

Pool was "running scared" for re-election in the fall of 1966 because his constituency was changed by legislative reapportionment from the whole state to a new Congressional district, the Third C.D. of Dallas County, which, according to the *Congressional Quarterly* (July 22, 1966), "contains the most conservative areas of the county." Running against James M. Collins, Pool won the election, 34,890 votes to 30,186.

Joe Pool and Elizabeth Lee Chambless were married on April 21, 1940. They have four children: Joe Jr., John, Wesley, and Richard. Pool, who is five feet six inches tall, is often described as "rotund." His weight, which he put at 210 pounds during his 1966 campaign, reportedly rises as the demands on his energy lessen. Pool speaks with a deep voice, and he has white hair and blue eyes. For exercise he occasionally plays backyard basketball with his sons, and his favorite indoor recreation is reading mystery stories and historical novels. He is a Methodist, a member of the American Legion, the Dallas and Texas bar associations, and the Pi Kappa Alpha social fraternity, and a life member of the Dallas Chamber of Commerce. In 1966 the Veterans of Foreign Wars bestowed their Gold Medal of Merit on Pool for his "courageous defense of the constitutional status of Congress" and his "dignified and able" conduct of HUAC hearings. Accepting the award at the V.F.W. convention in New York City on August 26, 1966, while pickets from Youth Against War and Fascism marched outside, Pool said, as quoted in the *National Observer* (August 29, 1966): "I've been told there's no need for federal legislation. But there's a group outside right now cursing Joe Pool, and I'm going to stop what some of them are doing—giving support to our enemy in Vietnam. . . . American people are fed up with these Bolsheviks. The House Committee on Un-American Activities is now in its greatest hour."

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PRICE, DON K(RASHER, JR.)

Jan. 23, 1910- Political scientist; university dean
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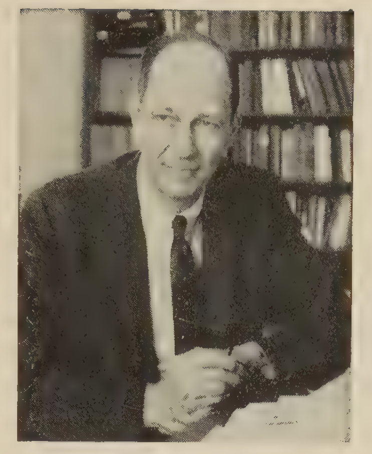

DON K. PRICE

Few scholars, if any, have done more to bridge the gap between the social and biophysical sciences than Don K. Price of Harvard University, a pioneer in the study of science and technology's impact on political institutions and public policy. In recognition of his interdisciplinary importance, the American Academy for the Advancement of Science in December 1965 named him its president-elect for 1966 and its president for 1967. At Harvard, Price is professor of government and dean of the John Fitzgerald Kennedy School of Government. Before joining the university faculty, he held important posts in and out of government as an investigator of and consultant on problems in the organization and administration of political structures.

Don Krasher Price Jr. was born in Middlesboro, Kentucky on January 23, 1910, the son of Don K. and Nell (Rohrer) Price. He attended Vanderbilt University in Nashville, Tennessee, where he received his A.B. degree in 1931. From 1930 to 1932 he worked for the Nashville *Evening Tennessean*, reporting, editing state news, and doing other jobs. "I guess I did everything from writing occasional editorials to setting headlines in type," Price has recalled, as quoted by John Langone in the *Saturday Review* (April 2, 1966). "Looking back I can say that it certainly was good experience in how to work on many things one is not good at. The experience I gained was extremely valuable. . . . Anyone who works with deadlines in journalism gets excellent training." Caryl P. Haskins, President of the Carnegie Institution of Washington, wrote in *Science* (December 24, 1965): "It is abundantly clear today that this early experience in reporting and newspaper editing gave a special quality to his perceptions and brought a particular dimension to his whole outlook that were to color and enrich all his later work."

In 1932 Price went to Oxford University in England on a Rhodes scholarship, and he received the B.A. degree at Oxford in 1934 and the Litt.B. degree in 1935. For the Litt.B. he wrote a thesis comparing British and American civil service administrators in their constitutional, administrative, and sociological roles. When Price returned to the United States he found "quite a bit of excitement about government programs going on . . ." he explained to John Langone for the article in the *Saturday Review*, "so I thought I'd give it a whirl."

For two years Price worked with the federal Home Owners Loan Corporation, helping to develop a national housing policy and the administrative machinery for that policy. From 1937 to 1939 he was on the staff of the committee on public administration of the Social Science Research Council, assisting Harold and Kathryn Stone in the preparation of their study *City Manager Government in the United States* (Public Administration Service, 1940).

In 1939 Price joined the staff of the Public Administration Clearing House, a Chicago center of governmental-service research and information serving public officials and organizations. His first position there was that of editorial assistant and writer for the *Public Administration Review*, the house publication. In 1941 he was promoted to assistant director.

In 1943 Price entered wartime military service as a lieutenant in the Coast Guard Reserve. Working in the office of the Coast Guard Commandant, he developed a system for the performance of regulatory duties in wartime. After the war he worked for the United States Bureau of the Budget, helping to draw up the legislation necessary for the creation of the Atomic Energy Commission and the National Science Foundation. Returning to the Public Administration Clearing House as associate director in 1946, he remained in that position until 1953, and during the same period he lectured in political science at the University of Chicago. In 1953 he left the Public Administration Clearing House to become associate director of the Ford Foundation, and the following year he became vice-president of the foundation.

Appointed professor of government and dean of the Graduate School of Public Administration at Harvard, Price moved to the Cambridge, Massachusetts campus in 1958. The graduate school headed by Price was endowed by the John Fitzgerald Kennedy Library Corporation in 1966 and renamed the John Fitzgerald Kennedy School of Government. On October 18, 1966, when the renaming ceremony took place, Price noted that limited financial resources had until then prevented the school from becoming what its founders had intended: a special training ground for public policy analysis. "Now," he said, as quoted in the New York *World Journal Tribune* (October 18, 1966), "we have received what rarely comes to an institution, a splendid chance to make a second start." Among Price's innovations at Harvard is an interdisciplinary graduate seminar in science and public policy that draws its speakers from both the science and humanities faculties.

Price's lectures on the influence of science on government and administrative institutions, delivered at New York University in 1953, were collected under the title *Government and Science: Their Dynamic Relation in American Democracy* (New York University Press, 1954). Waldemar Kaempffert in the New York *Times* (August 15, 1954) wrote of the lectures: "They are an important contribution to the philosophy of American government and indicate the part that the scientist is likely to play in the social and political development of the United States even though he is destined to remain behind the scenes of the great drama of politics."

In *The Scientific Estate* (Harvard University Press, 1965), Price summed up his years of research into the relation of science and technology to political authority in the United States. "The union of the political and scientific estates is not like a partnership but a marriage," he wrote. "It will not be improved if the two become like each other, but only if they respect each other's quite different needs and purposes. No great harm is done if in the meantime they quarrel a bit." Reviewing *The Scientific Estate* for the Washington *Post*, (September 25, 1965), Philip H. Abelson, director of the geophysical laboratory of the Carnegie Institution of Washington, paraphrased the principal question set forth by the book thus: "How is science, with all its new power, to be related to our political purposes and values and to our economic and constitutional system? Dean Price does not answer this question but he makes the reader aware that he should be thinking hard and clearly about it."

Price was a contributor to *United States Foreign Policy; Its Organization and Control* (Columbia University Press, 1952) and *The Political Economy of American Foreign Policy* (Holt, 1955), both edited by William Y. Elliott. Price edited *The Secretary of State* (Prentice-Hall, 1960), a discussion by Dean Acheson and others under the auspices of the American Assembly, a Columbia University forum.

Dean Price is the first social scientist to head the American Academy for the Advancement of Science —an association of 300 scientific societies with a total membership of 100,000—since the economist Wesley C. Mitchell had that honor in 1938. On December 24, 1965 Price was named president-elect for 1966, with the right to succeed Alfred S. Romer in the presidency on January 15, 1967. To John Langone, Price described the work of an A.A.A.S. president as "strictly a part-time deal" requiring only "four or five weekends" at the academy's headquarters in Washington, D.C. After a year in the presidency, he will serve a year as chairman of the academy's board of directors.

Since 1959 Price has been a consultant to the executive branch of the United States federal government on problems of government structure and operation. During the final two years of the Eisenhower administration he was often consulted by the White House and the Bureau of the Budget. In 1961 he joined the New Frontiersmen of John F. Kennedy, as a special adviser to the President, and under President Johnson he remains a consultant to the executive office of the President. Previously, Price assisted Herbert Hoover in his study of the Presidency (1948) and the Defense Department in its research, development, and organization (1952-53). Locally, in Boston, he has served as chairman of a citizens' committee on public welfare problems. Internationally, he was an adviser to the King of Nepal (1960).

In an address at Vanderbilt University in 1962, Price said, "Although science can never provide a complete solution for any major political problem, no major political problem can be dealt with today without its help, and its help can be effective only if it is given generous support and a large measure of freedom. Price believes that the role of science in American democracy is analogous to that which the church once played in Europe: while pursuing its own course, it incidentally acts as a critic of and check on the exercise of political power.

Price elaborated on the latter idea for John Langone in the *Saturday Review*: "The establishment of science and other forms of learning in free universities and professional societies, governed on principles quite different from those of politics, has provided an essential counterbalance in the American constitutional system to the democratic competition for political power. It has provided the answer to those who feared, after the abolition of the aristocracy and the established church, that democracy could never foster the arts and theoretical sciences and would steadily decline in intellectual energy and in the freedom and initiative of its independent institutions. Perhaps indeed a nation can be free only if it is not in too great a hurry to be perfect. It can then defend its freedom by keeping the institutions established for the discovery of truth and those for the exercise of political power independent of each other. But independence should not mean isolation. Only if a nation can induce scientists to play an active role in government, and politicians to take a sympathetic interest in science (or at least in scientific institutions) can it enlarge its range of positive freedom, and renew its confidence that science can contribute progressively to the welfare of mankind."

Price is a trustee of the Twentieth Century Fund, of Vanderbilt University, and of the RAND Corporation, and he is a consultant to the Committee for Economic Development. He is a fellow of the American Academy of Arts and Sciences and a member of the American Philosophical Society and of Phi Beta Kappa. His clubs are the Cosmos of Washington, D.C. and the Century of New York. He holds honorary LL.D. degrees from Centre College in Kentucky (1961) and Syracuse University (1962).

Don K. Price and Margaret Helen Gailbreath were married on March 3, 1936. They have two children, Don and Linda. Price was described by a writer for the New York *Times* (December 25, 1965) as "a square man of medium height," but to John Langone, who interviewed him for the *Saturday Review* article, Price appeared "lanky." "He drapes himself comfortably in his chair," Langone went on, "and speaks with an easy drawl." His recreations are tennis, squash, and reading detective stories.

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RAINEY, FROELICH (GLADSTONE)

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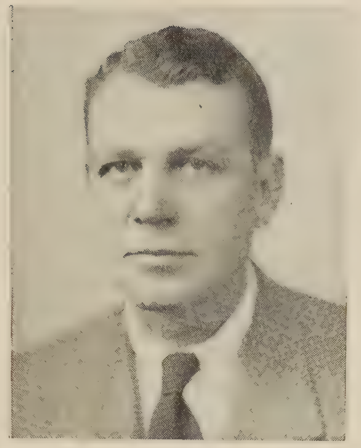
FROELICH RAINEY

One of the world's foremost archaeologists, Dr. Froelich Rainey, the director of the University Museum and of the Applied Science Center for Archaeology at the University of Pennsylvania, is convinced that archaeology "is not merely a subject about something that . . . is dead and is gone," but that it "helps us understand the present." Since the early 1930's, Rainey has supervised or taken part in scores of expeditions to such areas as the West Indies, the Arctic, the Near East, Central America, and the Mediterranean. His explorations and excavations in Alaska have lent strong support to the theory that the first settlers on the North American continent came from Asia across the Bering Strait. Projects in which he has been engaged in recent years include the restoration of the Mayan city of Tikal in Guatemala and the efforts to excavate the ancient Greek settlement of Sybaris in southern Italy. Rainey belongs to the modern school of archaeologists who advocate the use of highly sensitive electronic equipment to open "bright new vistas" in man's search for the buried remains of past ages.

Froelich Gladstone Rainey, who is of Irish and German ancestry, was born on June 18, 1907 in Black River Falls, Wisconsin to Charles Francis and Alma (Holzhausen) Rainey. Soon after his birth the family moved to a cattle ranch in Montana. Although his father wanted him to follow in his footsteps and become a rancher, Froelich Rainey displayed little inclination for ranching as a boy. Instead he developed an ambition to become a writer. After completing his secondary education in Montana he entered the University of Chicago, where he majored in English and graduated with a Ph.B. degree in 1929.

Finding few opportunities in literature or journalism open to him with the onset of the Depression, Rainey decided to work his way around the world and gather material that he might use for a writing career. He took a job as a deckhand on board the *Golden Mountain,* a freighter bound for the Orient, and enjoyed the rugged and boisterous life of a seaman. When after a few months the ship reached the Philippines, Rainey decided to remain ashore. During the winter of 1929-30 he taught English language and literature in Legaspi, the capital of Albay province in southeastern Luzon, and he added to his income by selling kerosene for Texaco. In the spring of 1930 he went to Egypt and took a job as a digger with a University of Chicago archaeological expedition bound for Palestine.

Returning to Europe, Rainey unsuccessfully tried his luck on the roulette wheels in the casinos of Marseilles. He then went to Paris, where he managed to obtain a working scholarship in archaeology at the American School in France. The work failed to inspire him, however, and after working briefly as a movie extra in French and German films, he returned to the United States in the fall of 1930. He next took a job with an American engineering firm for a short time. Failing in his efforts to get his fiction published, as a last resort Rainey signed up with the United States Air Force for pilots' training, but before he was accepted he was offered a graduate assistantship in anthropology at the Peabody Museum of Yale University.

Rainey worked and studied at Yale from 1931 to 1933 and then went to the West Indies for two years to do research in the field. His studies resulted in the book *Puerto Rican Archaeology*, published in 1940 by the New York Academy of Sciences as volume XVIII, part I, of its *Scientific Survey of Puerto Rico and the Virgin Islands*, and the monograph *Excavations in the Fort Liberté Region, Haiti* (Yale Univ. Press, 1941). In 1935 Rainey obtained his Ph.D. degree from Yale, and in the same year he served briefly as assistant professor of anthropology at the University of Puerto Rico.

In September 1935 Rainey accepted an appointment as professor of anthropology at the University of Alaska. During his seven years there he spent his summers doing archaeological research in central Alaska and along the Arctic coast, searching for evidence of patterns of migration into the Western Hemisphere via the Bering Straits. On one of his expeditions he uncovered the artifacts and implements of a tribe known as the Paleo-Eskimos that lived about the sixth century A.D. in an area some two hundred miles north of the Bering Straits. On another occasion he discovered tools made from the bones of mastodons and mammoths that were said to be some 20,000 years old—the oldest implements ever found in Alaska. To familiarize himself with the whale-hunting economy of the Alaskan Eskimos, Rainey served as a paddler in a whaling expedition in the spring of 1940.

Helped by grants-in-aid from the American Museum of Natural History in New York City, Rainey published most of the findings of his Alaskan research in the museum's *Anthropological Papers*. His monographs include *Archaeology in Central Alaska* (1939); *Eskimo Prehistory: The Okvik Site on the Punuk Islands* (1941); *The Whale Hunters of Tigara* (1947); and *Ipiutak and the Arctic Whale Hunting Culture* (1948), on which he collaborated with Dr. Helge E. Larsen. In addition to his scholarly activities, Rainey undertook reconnaissance work for the construction of the Alaskan Highway. He left the Alaskan territory in 1942, when the Japanese attacked the Aleutian Islands.

Dr. Rainey served as a member of the Board of Economic Warfare in Washington, D.C., from 1942 to 1944. In that post he was sent to Ecuador in 1943 to supervise the production of quinine, used in the treatment of malaria. His mission ended the following year, when the synthetic drug atabrine was developed. Rainey wrote about the quinine project in the *National Geographic Magazine* (March 1946). In 1944 he joined the staff of the United States Department of State. He was a foreign service officer in London, Paris, and Berlin until 1945 and then returned to Washington, where he served as director of international inland transport affairs with the Office of Transport and Communications until late 1946.

In 1947 Dr. Rainey was named to the faculty of the University of Pennsylvania as professor of anthropology and director of its University Museum. Founded in 1887 and opened to the public in 1891, the museum is a center for treasures in archaeology, anthropology, and ethnology, spanning thousands of years of world culture. Under the sponsorship of the museum, extensive excavations in the Near East and other parts of the world have yielded data of major importance to science, history, and the study of art. The museum houses an extraordinary collection of Chinese art from the period before 1000 A.D., and relics and artifacts representing the Indian cultures of Central and South America. As director of the museum's programs and the expeditions it supports, Rainey often flies to excavation sites to inspect the progress of the archaeological digging teams and to supervise the field directors.

An archaeological expedition to the Bering Straits region of northwest Alaska in 1950, financed in part by the Viking Fund, Inc., of New York, was conducted jointly by Dr. Rainey, Professor Louis Giddings of the University of Alaska, and Dr. Helge E. Larsen of the Danish National Museum. The expedition unearthed two limestone caves containing several thousand artifacts such as arrowheads, lance tips, antler carvings, saw-toothed flint and jasper blades, buried in the earth at depths of three to eight feet. They were similar to implements and weapons used in Europe some 10,000 years ago. The discoveries not only indicated that hunters had inhabited the area at an early period but also suggested a definite link between the ancient cultures of the Old World and the earliest known peoples in the Western Hemisphere. According to Rainey, the evidence sustained the theory that the first settlers in the New World had migrated from Asia across the Bering Straits.

Plans to restore the ancient city of Tikal—described as the "finest architectural monument of American Indian civilization"—were initiated in 1955 by Dr. Rainey, representing the University Museum, in co-operation with the National Archaeological Museum of Guatemala. The archaeological restoration of the ancient city was conceived as a fifteen-year project costing in excess of $6,000,000. Located in Guatemala's El Petén province, and now enveloped by jungle, Tikal was one of the most heavily populated areas of the ancient world and a thriving cultural center of Mayan civilization from about 300 to 900 A.D. The project includes plans for a Tikal National Park for the study of early American civilization and the reconstruction of selected buildings to simulate the design of the original city.

In 1957, after working for about seven years at the site of ancient Gordium, some fifty miles southwest of modern Ankara, Turkey, archaeologists under Rainey's direction found the 160-foot-high tomb of King Gordius. Renowned in legends for his ability to tie intricate knots, Gordius ruled over the kingdom of Phrygia, which was destroyed about 685 B.C. In 1959 University Museum archaeologists uncovered another burial mound at the Gordium site, estimated to be about 2,700 years old. Possibly built for a person of royal rank, the tomb contained pottery and bronze vessels, a decorated leather belt, bronze jewelry, and an elaborately carved screen.

The University Museum and the Metropolitan Museum of Art initiated a joint archaeological expedition to Lake Urmia in Iran in 1955. Three years after the excavators started probing, they unearthed ruins on the site of the Iron Age city of Hasanlu. The diggers found objects dating back to about

3,500 B.C., including a large stock of iron weapons, bronze vessels, stone and pottery bowls and jars, and art work of bronze and silver. A find of major importance was a vessel of gold shaped like a bucket and ornamented with carvings of mythological figures hitherto unknown in Near Eastern lore. Dr. Rainey reported that the objects uncovered at Hasanlu constituted "one of the great archaeological discoveries of recent years." In the summer of 1959 he announced the discovery, at the Hasanlu site, of some thirty graves dating back to the ninth century B.C. Most prominent among them was the burial site of a noblewoman who had been interred wearing her finest bronze ornaments. An entire village, dating back some 6,500 years, was also unearthed.

In 1960 Rainey assumed the directorship of the Applied Science Center of Archaeology at the University of Pennsylvania, in addition to his posts as director of the University Museum and professor of archaeology. As director of the center and of the museum he has been able to integrate the sciences with the humanities and to help promote the technological revolution that has altered archaeological exploration. Such techniques as neutron activation analysis, X-ray fluorescence, electric beam X-ray scanning, beta-ray back-scatter meters, and optical emission spectrometry have been derived from postwar nuclear development. A new thermo-luminescence method for dating pottery and radiocarbon dating of organic materials have "had a profound effect upon archaeology and altered our knowledge of man's past," as Dr. Rainey noted in *Science* (September 23, 1966). He has written a number of articles on the new archaeological techniques.

Since 1961 Dr. Rainey has supervised the excavations of Italian ruins with electronic equipment. In a joint study conducted by the University Museum and the Lerici Foundation of Rome the archaeologists have employed a proton-magnetometer to measure electrical conductivity, and seismic equipment adapted from commercial oil drilling. "The introduction of new atomic and electronic instruments in archaeology will make possible the discovery of ancient sites and ancient remains which are practically impossible to discover by other means," Dr. Rainey has observed, as quoted in the New York *Times* (November 12, 1961).

In 1961, while searching for the tomb of Alaric, the Visigoth who sacked Rome, Rainey chanced upon a site which, he surmised, contained the submerged ruins of Sybaris. An ancient Greek settlement in southern Italy, between the Crathis and Sybaris rivers, the city was renowned for its wealth and luxurious mode of life (hence, the English word "Sybarite"). Sybaris was destroyed in 510 B.C. and came to be buried under millions of tons of silt and clay. Rainey has made the Sybaris excavations his personal project and has used modern electronic equipment in his efforts to obtain proof of the location of the ancient city on the site. Magnetometers were used to map out the ground, and then some 1,500 holes were drilled to examine the earth's contents for fragments of ancient stone artifacts, brick, tile, or pottery. The archaeologists have thus far not concluded whether these fragments are the remains of the metropolis of Sybaris or simply the ruins of its seaport. Another important project in which Rainey has been involved was the discovery and partial excavation in 1964 of an ancient Assyrian city at Tell al Rimah in northern Iraq by a joint expedition of the University Museum and the British School of Archaeology.

Dr. Rainey's responsibilities at the University of Pennsylvania include service on its educational council and its honorary degrees committee. From 1950 to the early 1960's he served from time to time as moderator of the successful archaeological program *What in the World?*, which was presented on nationwide educational television. In 1964, he inaugurated a Sunday archaeological news program on the NBC television network. On a governmental level, Rainey was a consultant to the United States Department of State from 1948 to 1952, United States representative to the International Rhine Commission in 1949, and a member of the United States commission of UNESCO from 1960 to 1962. He served as chairman of the Committee on International Relations in Anthropology from 1951 to 1956 and as council president of the International Congress of Anthropological and Ethnological Sciences from 1952 to 1956.

Professional organizations to which Rainey belongs include the Association of Art Museum Directors, Association of Science Museum Directors, Society for American Archaeology, Society for Pennsylvania Archaeology, American Anthropological Association, and Arctic Institute of North America. He was president of the Philadelphia Anthropological Society in 1949-50 and of the American Association of Museums in 1960, and he served as treasurer of the Society for Applied Anthropology from 1947 to 1949. Rainey is also a member of the Foreign Policy Research Institute, the Philadelphia Committee on Foreign Relations, the Wilderness Society, Friars Senior Society, Rittenhouse Club, and Sigma Xi. Much in demand as a lecturer, in 1957 he made a successful lecture tour of the Soviet Union that was sponsored by the Soviet Academy of Sciences. Rainey is a frequent contributor to such periodicals as *American Antiquity, American Anthropologist,* and *Applied Anthropology*.

Dr. Froelich Rainey was married on August 23, 1935 to Penelope Lewis, the daughter of a Yale professor. Two daughters were born to the couple: Penelope, who is married and lives in New Haven, Connecticut, and Pamela. Soft-spoken, self-assured, and of distinguished appearance, Rainey is slightly over five feet ten inches tall and has wavy brown hair and blue eyes. On his travels he has used virtually all modes of transportation, including dogsled, donkey, camel, skinboat, and raft. His favorite recreations are horseback riding and trout fishing, and he also likes to relax on his farm in Greensboro, Vermont, where he raises dairy heifers, or on his estate in Valley Forge, Pennsylvania.

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REAGAN, RONALD (WILSON) (rā′ gən)

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NOTE: This biography supersedes the article that appeared in *Current Biography* in 1949.

In an age of mass media the image projected by a political candidate over television has become increasingly influential. Its persuasive power was demonstrated in November 1966, when the former motion picture and television actor Ronald Reagan scored a landslide victory over the incumbent Democrat Edmund G. Brown in a contest for the governorship of California. Since the beginning of his acting career in 1937, Reagan has appeared in over fifty motion pictures, usually as the "good guy" who fails to get the girl. In recent years he has become known to a newer generation as a result of the release of his early films on television and his appearances on the *General Electric Theater* and *Death Valley Days* television programs.

Long politically active in the Hollywood film colony, first as a liberal Democrat and then as a conservative Republican, Reagan served as president of the Screen Actors Guild and was for several years a traveling lecturer for the General Electric Company. As Governor of California, America's most populous state, Reagan is faced with such problems as racial strife, student unrest, crime, air pollution, drought, and the increased need for schools and highways.

Ronald Wilson Reagan was born in Tampico, Illinois on February 6, 1911, the younger of the two sons of John Edward and Nelle (Wilson) Reagan. His brother, J. Neil Reagan, is now an executive with the McCann-Erickson advertising agency. His father, a shoe salesman, was a first-generation Irish Roman Catholic and a Democrat, with a weakness for alcohol and an antagonism toward religious and racial bigotry. His theater-loving mother, a Protestant of English and Scottish background, gave dramatic readings before women's clubs and in prisons and hospitals. Ronald Reagan, who became interested in drama, politics, and sports early in life, spent a relatively carefree childhood, living in various parts of Illinois. When he was nine, the family settled in Dixon, Illinois.

At Dixon High School, Reagan played football and basketball, took part in track meets and acted in school plays, and served as president of the student body. At fourteen he took a summer job as a construction laborer, and during the next seven summers he worked as a lifeguard at a resort near Dixon. After graduating from high school in 1928, Reagan entered Eureka (Illinois) College, where he majored in economics and sociology, took part in dramatics, won letters in football, track, and swimming, and was again elected president of the student body. He once helped to organize a successful student strike protesting economy measures by the administration. Reagan supplemented his scholarship income by washing dishes at his fraternity house, Tau Kappa Epsilon, and later, by working as a swimming coach at the college. He graduated with a B.A. degree in 1932.

Deciding after graduation to try his luck as a radio sports announcer, Reagan obtained a job broadcasting sports events with station WOC in Davenport, Iowa. When that station, and its sister station, WHO in Des Moines, became part of the NBC network, Ronald Reagan—known at the time as "Dutch" Reagan—soon acquired a national reputation as a sportscaster. For a time he also wrote a weekly sports column for a Des Moines newspaper.

In 1937, while covering spring training of the Chicago Cubs on Catalina Island, near Los Angeles, Reagan came to the attention of an agent for Warner Brothers, who was impressed by his speaking voice and who saw in him "another Robert Taylor." Encouraged by the singer Joy Hodges, whose acquaintance he had made, Reagan took a successful screen test and signed a contract with Warner Brothers for $200 a week. He made his film debut in the role of a radio announcer in *Love Is On the Air* (1937).

Over the next few years, Reagan appeared in melodramas, comedies, mysteries, and adventure films—many of them in the grade "B" category—and was often cast in supporting roles, as the hero's sidekick or "the nice guy who doesn't get the girl." Occasionally he also played the juvenile lead. Critics generally considered him a competent performer, and his scrubbed wholesome, "typically American" appearance made him a favorite of motion picture audiences. His early films for Warner Brothers included *Submarine D-1* and *Hollywood Hotel* in 1937; *Sergeant Murphy, Swing Your Lady, Accidents Will Happen, The Cowboy From Brooklyn, Brother Rat, Boy Meets Girl, Girls on Probation,* and *Going Places* in 1938; and *Dark Victory, Secret Service of the Air, Naughty But Nice, Hell's Kitchen, Code of the Secret Service, Smashing the Money Ring,* and *Angels Wash Their Faces* in 1939.

Reagan's 1940 films included *Brother Rat and the Baby, An Angel From Texas, Murder in the Air, Tugboat Annie Sails Again,* and *Santa Fe Trail.* When he learned that year that Warner Brothers was filming *Knute Rockne—All American,* with Pat O'Brien in the title role, Reagan approached the producer and convinced him that he was made for the supporting part of George Gipp, the Notre Dame star halfback, having followed Gipp's career during his years as a sportscaster. Reagan's performance in the role, climaxed by a stirring deathbed scene, established his reputation as a serious actor.

The highlight of Reagan's motion picture career came with his appearance in Warner Brothers' *Kings Row* (1941), based on Henry Bellamann's novel and directed by Sam Wood. Reagan's highly acclaimed performance as Drake McHugh, a small-town playboy, whose legs are needlessly amputated by a sadistic surgeon, brought him stardom. (His classic question, "Where's the rest of me?", which he asks on regaining consciousness after surgery, was later used by Reagan as the title of his autobiography, written with Richard G. Hubler and published by Duell, Sloan and Pearce in 1965.) Reagan's other films in 1941 included *The Bad Man, Million Dollar*

Baby, Nine Lives Are Not Enough, and *International Squadron.* In 1942 he appeared in *Juke Girl* and *Desperate Journey.*

Reagan entered the United States Army on April 14, 1942. Although he had held a second lieutenant's commission in the army reserve, he was disqualified for combat duty because of poor eyesight, and he spent most of the war years making training films for the air force. While in the army, Reagan appeared in one Hollywood film, a screen version of the Irving Berlin musical *This Is the Army* (1943). (George Murphy, now the junior United States Senator from California, played the role of Reagan's father in the film.) On December 9, 1945 Reagan was discharged from the army with the rank of captain.

Returning to motion picture work in Hollywood, Reagan became involved in liberal causes in the immediate postwar period. "I was a near-hopeless hemophiliac liberal," he recalled in *Where's the Rest of Me?* "I bled for 'causes'; I had voted Democratic, following my father, in every election. . . . I was blindly and busily joining every organization I could find that would guarantee to save the world." His postwar liberal associations included the United World Federalists and Americans for Democratic Action, and he served on the boards of the American Veterans Committee and the Hollywood Independent Citizens Committee of Arts, Sciences, and Professions. Soon however, he became disillusioned with leftist influences in liberal ranks and with what seemed to him a Communist effort to dominate the motion picture industry, and, while still maintaining his liberal convictions, he became increasingly anti-Communist. In October 1947 Reagan was a co-operative witness before the House Committee on Un-American Activities in its investigation of Communist influence in the motion picture industry.

Reagan's involvement in the Screen Actors Guild—the AFL-affiliated union representing motion picture performers—had begun before he entered the army. In 1946 he was elected to the guild's board of directors, and in 1947 he succeeded Robert Montgomery as president. He was elected to the post for five consecutive terms, serving until 1952. During Reagan's presidency the motion picture industry undertook a purge of actors who had failed to clear themselves of charges of Communism. Although Reagan co-operated with the efforts, at the same time he tried to protect the innocent. In 1949 he was elected chairman of the Motion Picture Industry Council, representing labor, management, and professional groups.

Meanwhile, Reagan continued his film career under a postwar $3,500-a-week contract with Warner Brothers, appearing in leading roles in such films as *Stallion Road* (1947); *That Hagen Girl* (1947); *Voice of the Turtle* (1948); *Night Unto Night* (1949); *John Loves Mary* (1949); *The Girl From Jones Beach* (1949); and *It's a Great Feeling* (1949). In 1948 he made his first trip abroad when he went to England for the filming of John Patrick's play *The Hasty Heart* (1950), in which he portrayed an American soldier who befriends a dying Scotsman in a World War II military hospital. Reagan appeared as a courageous Southern prosecuting attorney pitted against the Ku Klux Klan in *Storm Warning* (1950); as the major league baseball pitcher Grover Cleveland Alexander in *The Winning Team* (1952); and as a harried college professor in *She's Working Her Way Through College* (1952). For studios other than Warner's, Reagan appeared in *Louisa* (Universal, 1950); *Bedtime for Bonzo* (Universal, 1951); *The Last Outpost* (Paramount, 1951); *Hong Kong* (Paramount, 1952); *Tropic Zone* (Paramount, 1953); *Law and Order* (Universal, 1953); *Prisoner of War* (MGM, 1954); and *Tennessee's Partner* (RKO-Radio, 1955). After *Hellcats of the Navy* (Columbia, 1957), Reagan, who was now preoccupied with television work, made only one more film appearance, in the second motion picture version of Ernest Hemingway's story *The Killers* (Universal, 1964), in which he played his first villainous role, that of a criminal mastermind.

RONALD REAGAN

From 1954 to 1962 Reagan was employed by the General Electric Company, as host, program supervisor, and occasional performer on the weekly television program *General Electric Theater.* Between television appearances, Reagan toured the United States for General Electric's personnel relations program, visiting the company's 135 plants and addressing some 250,000 workers. In his talks he underscored such themes as the blessings of free enterprise and the evils of big government. Again elected president of the Screen Actors Guild in the fall of 1959, he led negotiations in a strike that resulted in a contract providing salary adjustments and medical benefits for guild members. In June 1960 he resigned his presidency because a production venture in which he had become a partner would have involved him in a conflict of interests. When in 1962 the *General Electric Theater* went off the air, Reagan became host and performer with the weekly television drama *Death Valley Days,* with which he remained until 1965, when he entered politics.

Reagan's political shift to the right was fairly well established by the early 1950's. In 1948 Reagan had still supported President Harry S. Truman, and in 1950 he had campaigned for the liberal candidate Helen Gahagan Douglas in her unsuccessful Senate race against Richard M. Nixon. Although Reagan did not switch to the Republican party until 1962, he campaigned as a Democrat for Eisenhower in 1952 and 1956, and for Nixon in 1960.

By the early 1960's, Reagan had become a fervid crusader for right-wing causes. He narrated anti-Communist television programs, appeared at rallies of Dr. Fred Schwarz's Christian Anti-Communist Crusade, sat in on planning sessions of Project Alert, and joined the advisory board of Young Americans for Freedom. In the 1962 Congressional elections he campaigned for John Rousselot, a leading spokesman for the John Birch Society. In the 1964 Presidential campaign, Reagan served as co-chairman of California Republicans for Goldwater and also supported his fellow actor George Murphy in the California Senatorial race. Reagan's televised speech "A Time for Choosing," delivered in October 1964 on behalf of Barry Goldwater, "drew more contributions than any other single speech in political history," according to the New York *Times* (June 9, 1966).

In early 1965 a group of California businessmen organized "The Friends of Ronald Reagan" and hired the public relations firm of Spencer-Roberts and Associates to groom Reagan and to package his image for the 1966 gubernatorial race. They were joined by a number of Hollywood celebrities, including John Wayne, Chuck Connors, and Walt Disney. When in September 1965 California's liberal Republican Senator Thomas H. Kuchel bowed out of the gubernatorial race, Reagan's nomination as his party's candidate was virtually assured. He officially announced his candidacy on January 4, 1966. In the primary contest of June 7, 1966 Reagan won a sweeping victory over moderate Republican George Christopher, a former mayor of San Francisco, receiving about 1,417,000 votes against Christopher's 675,000. As their candidate for lieutenant governor, California Republicans chose a liberal, Robert Finch.

In his campaign against incumbent Democratic Governor Edmund G. Brown, Reagan traveled up and down the state, delivering what journalists and public relations men have referred to as "The Speech," which, with minor variations, was essentially the same address he had presented during his lecture tours for General Electric and during the Goldwater campaign. He avoided, however, the extremist image associated with Goldwater, and although he did not reject the support of the John Birch Society outright, he criticized its "lunatic fringe." In general, he concentrated on such issues as high taxes, wasteful spending, the growth of bureaucracy, the rising crime rate, welfare costs, and the student revolt on the University of California campus. Although he had opposed California's Rumford (open housing) Act of 1963 and the federal Civil Rights Act of 1964, he vehemently denied any racial bias on his part. On one occasion he angrily stalked out of a meeting with Negro leaders when one of the speakers seemed to imply that he was prejudiced.

Answering Brown's charges that he lacked political experience, Reagan conceded that he was "not a politician," and added: "I am an ordinary citizen with a deep-seated belief that much of what troubles us has been brought about by politicians." During a visit to Washington, D.C. in June 1966, Reagan criticized President Lyndon B. Johnson's Great Society, declaring that it "grows greater every day, greater in cost, greater in inefficiency, and greater in waste." As an alternative, Reagan proposed a "creative society," which would "discover, enlist, and mobilize the incredibly rich human resources of California." Among his supporters was former President Dwight D. Eisenhower, who called him "a man of great integrity and common sense." On the other hand, the editors of the New York *Times* (October 6, 1966) saw in his candidacy an "intrusion of television and show business values into serious politics."

Although registered Democrats outnumber Republicans by a ratio of three to two in California, Reagan's victory seemed a foregone conclusion months before the elections, according to pollsters. In the national elections of November 8, 1966, Reagan was elected governor with 3,127,289 votes, or 57.8 percent of the total, against 2,282,303 votes received by Brown. In his first year in office Governor Reagan proved that he could both remain popular with the public and deal effectively with the California Legislature. His success led many observers to regard him as a leading contender for the Republican Presidential nomination in 1968.

Ronald Reagan was married on January 24, 1940 to Jane Wyman, whom he met while they were both appearing in Warner Brothers films. By that marriage, which ended in divorce in 1948, he has a daughter, Maureen Elizabeth, and an adopted son, Michael Edward. Reagan's second wife, the actress Nancy Davis, whom he married on March 4, 1952, is the daughter of Dr. Loyal Davis, a prominent, and staunchly conservative, Chicago neurosurgeon. With their two children, Patricia Ann and Ronald Prescott, the Reagans live in a stately home in Pacific Palisades that has been furnished by General Electric with the most modern appliances. On his 305-acre ranch in the Malibu Hills, Reagan breeds and trains thoroughbred horses and raises cattle.

Noted for his informal manner and homespun wit, Reagan still presents a youthful appearance, although his face now looks lined on closer inspection. He is six feet one inch tall, weighs 175 pounds, has brown hair and blue eyes, and wears contact lenses. He is a nonsmoker and drinks only an occasional vodka martini. Reagan plays golf and bridge, collects guns, and is a fan of the "Peanuts" comic strip. He is a member of the Friars Club and attends the Hollywood Beverly Christian Church. Former Governors Orville Faubus of Arkansas and Ross Barnett of Mississippi have conferred special awards on Reagan. He also holds an award from the Citizens for Constitutional Government and an honorary doctorate from Eureka College, his alma mater. To Richard Oulahan and William Lambert, writing in *Life* (January 21, 1966), Reagan is "a clean-cut, Eagle Scout-type square" and "an intelligent, quick-witted man, who loves a crusade."

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REYNOLDS, RICHARD S(AMUEL), JR.

May 27, 1908- Industrialist
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RICHARD S. REYNOLDS JR.

The chairman of the board and chief executive officer of the Reynolds Metals Company, the second largest producer of aluminum and aluminum products in the United States, is Richard S. Reynolds Jr., who joined the company founded by his father in 1938. He succeeded the elder Reynolds in the presidency in 1955, and was elected to his present position in 1963. With assets of more than $1 billion, Reynolds Metals ranks just behind its older competitor, the Aluminum Company of America (Alcoa), and just ahead of its closest younger rival, Kaiser Aluminum. The company has seven reduction plants for the production of aluminum in the United States, two for making alumina, and more than two dozen for the fabrication of Reynolds Wrap and other products. Its primary capacity, 800,000 tons—about 26 percent of the country's total—in 1966, is expected to reach just under 1,000,000 tons through plant expansion by 1970. Abroad, through Reynolds International and British Aluminium, Reynolds Metals has aluminum manufacturing interests in 15 countries—Belgium, Canada, Ceylon, Colombia, India, Italy, Japan, Mexico, the Netherlands, Norway, the Philippines, Spain, the United Kingdom, Venezuela, and West Germany—and it operates bauxite mines in Guyana, France, Ghana, Haiti, Jamaica, and Mexico. Richard S. Reynolds Jr. reportedly controls 17 percent of Reynolds Metals stock.

Richard Samuel Reynolds Jr. was born in Winston-Salem, North Carolina on May 27, 1908. He is the first of four sons of R. S. Reynolds Sr. and Louise (Parham) Reynolds. His brothers are David P. Reynolds, who is now executive vice-president in charge of sales of the Reynolds Metals Company; William G. Reynolds, who is executive vice-president in charge of the parts division; and J. Louis Reynolds, who is executive vice-president and chairman of Reynolds International.

The late R. S. Reynolds Sr., a nephew of R. J. Reynolds, the tobacco tycoon, was, at the time of his first son's birth, an executive with the R. J. Reynolds Tobacco Company. Backed by the tobacco company, he founded the United States Foil company at Louisville, Kentucky in 1919—1918 according to some sources—to manufacture lead and tin foil for tobacco and cigarette packaging. In the early 1920's the firm began to diversify, but in 1926 it settled on aluminum as its primary material. To handle the aluminum manufacturing, the Reynolds Metals Company was formed in 1928 as a subsidiary of United States Foil, which became a holding company. (Reynolds Metals remained a subsidiary of United States Foil until 1961, when it absorbed the holding company as part of the settlement of a stockholder suit that charged that United States Foil was merely a device for maintaining Reynolds family control over the huge aluminum firm.)

Richard S. Reynolds Jr. attended Davidson College in North Carolina and the Wharton School of Finance at the University of Pennsylvania, where he took his B.S. degree in 1930. Later in 1930, with two cousins, he founded Reynolds & Co., a brokerage banking firm, with Reynolds serving as the floor member at the New York Stock Exchange. While on Wall Street he began, in 1933, to handle the financial affairs of the Reynolds Metals Company, and in 1938 he left the brokerage banking firm to join his father's company, with the title of assistant to the president.

During the 1930's, Reynolds Metals pioneered in high-speed rotogravure printing on foil, at its plant in St. Louis, Missouri; introduced aluminum beer labels; and organized Reynolds International of Cuba at Havana to produce aluminum foil. The real beginning of Reynolds' growth might be traced to 1940, when the federal Reconstruction Finance Corporation loaned the company $15,000,000 and thus put it in a position to go into the primary production of aluminum. According to some historians of the industry, the federal help served two governmental purposes: it broke a hold on the aluminum industry by Alcoa that some Department of Justice lawyers considered virtually monopolistic; and it provided a new source for meeting the growing aluminum needs of the national defense program.

Before the end of 1940, the Reynolds Mining Corporation was formed to mine bauxite (ore with a high percentage of aluminum oxide) in Arkansas, and construction was begun on the Listerhill reduction plant in Sheffield, Alabama. The first aluminum ingot was poured at Listerhill on May 18, 1941. Later in the same year sheet rolling mills were constructed at Listerhill and another reduction plant was built at Longview, Washington. During World War II, Reynolds Metals supplied the government with almost 500,000 tons of aluminum for a variety of military uses; Reynolds prospectors discovered bauxite in Haiti; the company introduced prefabricated aircraft parts; and it began production of plastic film. In 1945 the company's sales were nearly $150,000,000.

After the war, Reynolds Metals leased, and eventually bought, six war surplus plants from the United States government at the bargain rate of 30 cents on the dollar. (The government strengthened Kaiser Aluminum, which entered the aluminum field in 1946, with a similar sale, and with an RFC loan.) In the immediate postwar period Reynolds began production and distribution of a variety of products, including aluminum building products. According to a writer in *Business Week*, Reynolds Metals' competitors "for the most part . . . concede that Reynolds has probably been the great innovator for the industry in the postwar decade." One of them was quoted as saying of the Reynolds management: "With their intensive brand promotion and merchandising of consumer products, they've done more than anybody to stimulate the acceptance of aluminum." The greatest marketing coup was Reynolds Wrap, a household foil, introduced in 1947.

Richard S. Reynolds Jr., who had served successsively as assistant to the president, assistant to the treasurer, treasurer, and financial vice-president of Reynolds Metals, succeeded his father as president in August 1948, when the elder Reynolds became chairman of the board. In 1949 Reynolds Metals began construction of an aluminum cable mill at Listerhill. The following year the company started deliveries of molten aluminum to the General Motors plant at Jones Mills, Arkansas; began the development of bauxite mines in Jamaica, British West Indies; and put the first pole frame farm structures on the market. In 1952 it opened a new reduction plant in San Patricio, Texas and began mining bauxite in British Guiana.

A gas and oil division, to find and develop fuel reserves, was created within the Reynolds Mining Corporation in 1953, and during the same year Reynolds Metals put on the market Do-It-Yourself Aluminum for home handymen. With the opening of the Robert P. Patterson reduction plant at Arkadelphia, Arkansas in 1954, aluminum production reached 400,000 tons. In 1955 construction of additional reduction facilities was begun at Listerhill and San Patricio, the first seventy-eight-inch foil mill was started at Richmond, and the Reynolds Aluminum Company of Canada Ltd. was formed to operate a sheet and foil plant at Cap-de-la-Madeleine, Quebec.

The first major use of aluminum in automobile trim was in the 1956 Cadillac, which had a stamped Reynolds aluminum grille. In 1957 ground was broken in Massena, New York for a gigantic reduction plant that would supply molten metal to a Chevrolet aluminum foundry General Motors planned to build nearby. The Massena reduction plant became the center of controversy when the New York State Power Authority under Robert Moses allocated to the plant 239,000 kilowatts of power—more than one quarter of the power available—from the St. Lawrence Seaway project. The initial purposes of the public development of the St. Lawrence power had been to supply home consumers, particularly in rural areas, with cheap power.

There were two important developments in Reynolds' foreign operations in 1957. One was a contract with the Jamaican government, giving the company bauxite mining rights for ninety-nine years. The other was an alliance with Tube Investments Ltd., of England. With the latter, Reynolds Metals formed a jointly-owned subsidiary, Reynolds T. I. Aluminium Ltd., to manufacture aluminum mill products in Great Britain. Also with Tube Investments Ltd., Reynolds quietly began to buy shares in the British Aluminium Company Ltd., Britain's largest aluminum producer, with the aim of gaining effective control of that company. The move set off a bitter struggle, in which Reynolds Metals was pitted against the management of British Aluminium, Alcoa, and most of the British financial community. In early 1959 the Reynolds Metals Company and Tube Investments Ltd. emerged victorious, in possession of 95 percent of British Aluminium's stock.

Reynolds Metals' bullish expansion throughout the 1950's was made possible by Richard S. Reynolds Jr.'s daring and free-wheeling policy on debt, which was estimated in 1957 at 72 cents for each dollar of sales. The expansion was aided by the large percentage of new Reynolds plants that received certificates of necessity from the United States government and thus qualified for fast tax writeoffs. It was estimated in 1957 that of the $248,700,000 Reynolds spent in capital additions since 1950, 64 percent, or $158,900,000, so qualified.

Aluminum consumption hit a plateau at the end of the 1950's, and Reynolds Metals, which had been building for expected new markets, found itself over-expanded. During the first six months of 1960 sales fell to $216,114,000, from $239,486,000 for the same period in the previous year. Profits in the same period dropped from $20,609,000, or $1.10 a share, to $13,218,000, or 66 cents a share. Richard S. Reynolds Jr. ordered a delay in the execution of some projects, but there was no halt in those projects already on the drawing board. Reynolds Aluminum de Venezuela was formed in 1960, and in the same year Reynolds International, Inc., announced its participation in construction of reduction and alumina facilities in Greece.

In 1963 Richard S. Reynolds became chairman of the board of Reynolds Metals and Joseph H. McConnell replaced him as president. In addition to his new position at Reynolds Metals, Reynolds retained the board chairmanship of the Robertshaw-Fulton Controls Company, a post to which he had succeeded upon his father's death in 1955. The Robertshaw-Fulton Controls Company is a leading maker of automatic control devices.

Although lagging behind its major competitors in sales and profits in the early 1960's, Reynolds Metals gradually pulled out of its slump. Its assets passed the $1 billion-dollar mark in 1963, and the following year the boom in aluminum consumption that Richard S. Reynolds Jr. had expected in 1960 finally arrived. In 1965 Reynolds' net sales reached $739,736,400 and its net income $52,643,477. In 1966 demands for aluminum were so great that Reynolds Metals made full use of its primary production capacity, in addition to making substantial purchases from the government's strategic stockpile. On January 31, 1967, Richard S. Reynolds Jr. reported that the sales in 1966 reached a record $839,402,000 and profits a record $64,221,000. Earnings per common share, he announced, were $3.61, a 24 percent increase over 1965. Just as Reynolds Metals had suffered more than its competitors from the slump in the aluminum industry in the early 1960's, it was profiting more from the boom in the mid-1960's.

Despite the boom, Richard S. Reynolds Jr., determined not to be embarrassed a second time by a gross surfeit of capacity, was restraining his ebullient nature and approaching expansion modestly. "Our expansion plans," he said, as quoted in *Forbes* (June 1, 1966), "are based on a 5 percent projection of annual growth over the next ten years, even though most people are estimating an increase of 8 percent in consumption."

During the 1960's the Reynolds Metals Company has increased its defense production, apace with the acceleration of the American intervention in Vietnam, and also its mass production (as opposed to job shop, or short order, production). Previously its mass production was largely limited to extended aluminum sheet, such as Reynolds Wrap and siding for houses. Now it has added such items as aluminum beer cans. Richard S. Reynolds Jr. sees the most promising growth area for the company in transportation products, such as aluminium ship hulls, mobile homes, and railroad cars. Among the company's domestic affiliates and subsidiaries are the Tilo Company, which manufactures, sells, and installs siding and roofing materials, and the Eskimo Pie Corporation, which markets ice cream confections through franchised manufacturers and distributors.

Reynolds is a director of the British Aluminium Company Ltd., the Manufacturers Hanover Trust Company in New York, and the Lawyers Title Insurance Corporation and the Central National Bank in Richmond. He is a member and former president of the Aluminum Association and a member of the President's advisory committee on labor-management policy, the National Business Council, and the National Export Expansion Council; a trustee of the University of Pennsylvania, the University of Richmond, and the Virginia Museum of Fine Arts; a director of the Boys Clubs of America, and a civilian aide to the Secretary of the Army for the State of Virginia. He holds an honorary doctorate in Commercial Science from the University of Richmond.

Richard S. Reynolds Jr., who is married to the former Virginia Sargeant, has two sons, Richard S. 3d, who is a newspaper reporter, and J. Sargeant, who is assistant treasurer at Reynolds Metals. Richard S. Reynolds Jr. is a short, stocky man with thinning, graying hair. A Democrat, he served as Virginia finance chairman for Citizens for Kennedy and Johnson during the 1960 presidential campaign, and an autographed photograph of President Johnson adorns his desk. His church is the Presbyterian. Reynolds, whose office walls display racing and hunting prints, breeds racing stock at the family farm in Goochland County, Virginia, and he is joint master of fox hounds of the Deep Run Hunt Club in Richmond. His other clubs are the Bucks Club of London, the New York Yacht Club, the Brook Club of New York City, the Metropolitan Club of Washington, the Country Club of Virginia, the Commonwealth Club, and the Farmington (Virginia) Country Club.

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ROCHE, JAMES M(ICHAEL)

Dec. 16, 1906- Corporation executive
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The top executive of the world's largest manufacturing organization is James M. Roche, who became board chairman of the General Motors Corporation in 1967. Roche, who had started with General Motors as a sales statistician in 1927, rose through the ranks of the company, gathering experience in all aspects of its operations. He was president of General Motors from 1965 to November 1967, when he succeeded Frederic G. Donner as chairman of the board. The corporation over which Roche presides is best known for its automobiles—Chevrolet, Buick, Oldsmobile, Pontiac, and Cadillac—but its other products, from locomotives to electrical appliances, would alone make it an industrial giant.

James Michael Roche was born in Elgin, Illinois on December 16, 1906, to Thomas Edwin Roche, an undertaker, and Gertrude (Buel) Roche, a teacher. He has a brother, John B. Roche. Another brother, Edwin C. Roche, is no longer living. When Roche was twelve his father died, and Roche went to work, clerking in a store after classes and mowing lawns on weekends, to supplement the meager income his mother derived from teaching. Upon his graduation from Elgin High School in 1923, he found employment with a gas and electric utility company in Aurora, Illinois. Having too little time and money for a formal college education, he took correspondence courses in business administration and accounting from LaSalle Extension Institute in Chicago from 1923 to 1925.

Not particularly interested in utilities, and feeling, as he has recalled, that "autos were a growing business," Roche joined the Chicago retail branch of G.M.'s Cadillac Motor Car Division in September 1927. Beginning as a 60-cent-an-hour statistical researcher, he so impressed his superiors with his computer-like analyses of operations and sales that he was made assistant to the branch manager after one year. In 1933 he was transferred to New York

JAMES M. ROCHE

City as assistant eastern regional manager of the Cadillac Motor Car Division's business management department, and two years later he was called to Detroit to become manager of the division's national business department. His experience at various levels of Cadillac's sales program gave him, he has said, as quoted by Harold H. Brayman in the *National Observer* (June 7, 1965), "a good insight into the marketplace."

In 1943, when Cadillac was beset with wartime personnel problems, Roche was put in charge of the personnel department. Labor relations within the plant in Detroit came under his jurisdiction, and Roche often clashed with Dave Miller, a United Auto Workers organizer at Cadillac. Later, at the time of his retirement, a mellower Miller said that the first use he wanted to make of his new leisure was to visit Roche and talk over old times. His work in personnel, Roche told Brayman for the *National Observer* article "brought me into close contact with all phases of production, as opposed to sales." For one year (1949-50), Roche handled public relations for Cadillac in addition to working as personnel director.

In 1950 Roche returned to the selling side of Cadillac operations as general sales manager, and his revitalization of the Cadillac dealer organization in the early 1950's sharply accelerated sales. In 1951 annual Cadillac sales reached the six-figure mark for the first time, with sales of more 100,000.

In January 1957 Roche was named general manager of the Cadillac Division and a vice-president of General Motors, and during the year that followed, Cadillac sales expanded to cover 47 percent of the "exclusive car" market. In June 1960 Roche became vice-president in charge of General Motors distribution.

In September 1962 Roche was advanced to the position of executive vice-president in charge of all overseas and Canadian operations and some domestic non-automotive operations. Overseas expansion had become increasingly important to the corporation because diversification within the United States was hampered by the threat of antitrust suits. Roche approached his new task in his characteristic manner, studying the Common Market and the history and current conditions of the twenty-three countries where G.M. operates, cataloging the information in his mind for use when needed.

In 1964, Roche's last full year in charge of international operations, G.M.'s sales overseas totaled 1,313,000 cars and trucks, 1,200,000 of them manufactured in foreign countries. Its foreign market represented 13 percent of the corporation's net earnings that year, which were more than 1.7 billion dollars on a sales volume of 17 billion. Roche and John F. Gordon, then president of General Motors, toured the corporation's plants and offices in Japan, the Philippines, New Zealand, and Australia from mid-February through March 1965. As quoted in *Fortune* (July 1965), Gordon said he was "tremendously impressed by Jim's grasp and understanding of our manufacturing, product and personnel, as well as his knowledge of international, political and economic developments. And this is very important to us at this time. Here is a man with a complete background in domestic matters and on top of that, a good understanding of the international market, where so much of our future lies."

In June 1965 Roche succeeded Gordon as president of the General Motors Corporation. He thus became the corporation's chief operating officer, the chairman of the executive committee, and the head of the administration committee. On October 30, 1967 General Motors announced that Frederic G. Donner was retiring as board chairman as of November 1 and that he would be succeeded by Roche. Edward N. Cole was named the new president.

The industrial complex over which Roche presides has seventy plants in the United States, employs 738,000 people, and supplies more than 50 percent of the American automobile market. During the third quarter of 1965—the first quarter of Roche's presidency—General Motors enjoyed earnings of $264,000,000 on sales of $3.7 billion, a record for that period of the year, when the auto industry is slowed down by re-tooling for new styles. Its total net income in 1965 was more than $2.1 billion, the largest profit ever made by an American company. During the first half of 1966, its car sales, following an industry-wide trend, dropped to 2,130,314 units, a 6.9 percent drop from the same period in the previous year. Total dividends for 1966 were $4.55 a share, a drop from the record $5.25 of 1965 but still the second highest disbursement in G.M. history.

Some observers saw a relation between the decline in auto sales in 1966 and the national debate over auto safety that was then raging. The public controversy was instigated largely by Ralph Nader, a lawyer who conducted a one-man crusade for greater auto safety through television appearances, through Congressional testimony, and above all through his book *Unsafe at Any Speed; the Designed-In Dangers of the American Automobile* (1965). Among the vehicles criticized by Nader were some G.M. models, and notably the company's 1960-63 Corvair, a compact automobile that, Nader alleged, had a hazardous rear suspension system.

In Senate subcommittee hearings on a proposed Administration highway bill in 1965-66, Roche was called to testify on two matters. One was the safety of G.M. vehicles, and in directing himself to that point before the subcommittee on July 13, 1965, Roche explained the rigorous safety tests to which G.M. cars and trucks are subjected, and the safety research programs that G.M. conducts or sponsors.

The other issue was a complaint of harassment raised by Ralph Nader before the subcommittee early in March 1966. After the publication of his book, Nader charged, he became the target of what he could only construe to be a concentrated campaign to intimidate or discredit him. Private detectives followed him, he alleged, and they questioned his acquaintances about such matters as his political leanings and his sexual habits, and apparent attempts to entrap him in compromising sexual situations through the use of young female agents were made at least twice.

On March 22, 1966 Roche testified before the subcommittee on Nader's charge, and by his candor disarmed much of the criticism that had been building up against General Motors. It was true, Roche said, that persons in General Motors had, without his knowledge or consent, hired private detectives to investigate Nader's private life. (Their professed purpose was to see if Nader, a lawyer, might not have a vested interest in legal suits brought against G.M. by Corvair owners, and they denied the sexual entrapment allegation.) "I deplore the kind of harrassment to which Mr. Nader apparently has been subjected," Roche said, as quoted in the New York *Post* (March 24, 1966). "I am . . . shocked and outraged by some of the incidents which Mr. Nader has reported. . . . As president of General Motors, I hold myself responsible for any action authorized by any officer of the corporation. . . . To the extent that General Motors bears responsibility, I want to apologize here and now to members of this subcommittee and Mr. Nader."

Frederic G. Donner, the G.M. chairman, traced the corporation's sales decline in 1966 not to the safety issue but to a strike at G.M. in the fall of 1964. "As a result of the strike, a great deal of demand was built up that came to the fore in the spring of 1965 . . . [and] pushed last year's sales rate out of perspective, making an exact comparison with this year very difficult," Donner said, as quoted in the New York *Times* (November 8, 1966). Anticipating 1967 contract talks with the United Auto Workers, Roche in November 1966 delivered what some observers regarded as a white paper on company relations with the U.A.W. In it, Roche took a strong tone in defending G.M. profits in relations to wages and in decrying the rash of local strikes that have regularly followed the triannual national contract settlements.

Roche has been described as gracious, orderly, quiet, and thoughtful and concerned about others. His associates say that he has a mind capable of ingesting a great mass of information, digesting it, and arriving at a cool decision. "It's something that is hard to acquire and also hard to describe," a friend of Roche's told David R. Jones for an article in the New York *Times* (June 13, 1965), "but Jim has a way of thinking things out and coming to the right conclusion, and there are never any loose ends or forgotten details."

James M. Roche and Louise McMillan were married on October 5, 1929. They have three children, Joan (Mrs. James Quinlan), Douglas, and James. Roche is a brown-eyed, gray-haired man, six feet tall and weighing 171 pounds. His recreations, when he has time for them, are listening to music, reading, golf, fishing, and gardening. He drinks "a little Scotch with a lot of water," he told David R. Jones for the New York *Times* article. Roche is a member of the Engineering Society of Detroit, the Society of Automotive Engineers, the Bloomfield Hills Country Club, the Detroit Athletic Club, the Detroit Club, the Orchard Lake Country Club, and the Links Club. He holds honorary doctorates from John Carroll University (1963), Judson College (1965), and Fordham University (1966). A Roman Catholic, Roche seldom misses daily mass.

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ROGERS, GINGER

July 16, 1911- Actress
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NOTE: This biography supersedes the article that appeared in *Current Biography* in 1941.

In February of 1967, New York motion picture fans had reason to be grateful to Raymond Rohauer, film curator at the Gallery of Modern Art, whose timely programming of a two-week "Tribute to Ginger Rogers" gave them an opportunity to savor highlights of a legendary screen career. During the same period Miss Rogers' fans could attend a performance of the long-run musical comedy hit *Hello, Dolly!* and see the legend come alive on the stage of the St. James Theater. The film festival presented a cross section of the more than seventy films in which Miss Rogers had appeared since 1930. It included seven of the popular pictures in which she had danced with Fred Astaire, as well as her Academy Award-winning portrayal of a white-collar worker in *Kitty Foyle* (1940). Youthful in appearance, Ginger Rogers can still magnetize an audience.

Ginger Rogers was born in Independence, Missouri on July 16, 1911. Christened Virginia Katherine McMath, she acquired the nickname "Ginger" early in childhood. Her father, William Eddins McMath, an electrical engineer, and her mother, Lela Emogene (Owens) McMath, separated when she was a child. In the ensuing custody battle, McMath at one point "kidnapped" his daughter. The courts branded this "reckless behavior" and ruled that the child should be restored to her mother, while her father's visiting rights were sharply curtailed. Incensed, he stole the little girl a second time, but private detec-

GINGER ROGERS

tives hired by his wife and her parents found the pair in St. Louis and Ginger was wrested from him again. After that, father and daughter seldom saw each other.

While living with her maternal grandparents in Kansas City, Ginger Rogers attended the Benton Boulevard Elementary School. Her mother, who aspired to be a movie scriptwriter, had settled temporarily in Hollywood. Following some success there, she moved to New York City where she was joined by her daughter. In the course of their brief stay in Manhattan, Miss Rogers received her first offer of a motion picture contract. Had it been accepted, she might have achieved stardom then—at the tender age of six—but her mother felt that she was entirely too young. A few months later, when America's entry into World War I prompted Mrs. McMath to accept a job as publicist with the United States Marine Corps in Washington, D.C., she sent her daughter back to Kansas City.

After the war Ginger Rogers was rejoined by her mother, who had obtained a job as a reporter on the staff of the Kansas City *Post*. Mother and daughter next moved to Texas, where Mrs. McMath worked for several years as a reporter and drama critic with the Fort Worth *Record*, devoting her spare time to the management of a local symphony orchestra and to the writing and staging of historical playlets. Sometime between 1919 and 1922 (sources differ as to the exact date), Mrs. Lela McMath, whose first husband had died, was married to John Logan Rogers. Ginger was legally adopted by her stepfather and took on the family name.

In Fort Worth, Ginger Rogers attended the Sixth Ward Elementary School. At the age of eleven, she realized an earlier childhood ambition by appearing before the public as a pianist. Her rendition of MacDowell's *To a Wild Rose* had met with encouraging audience response, but she did not seriously pursue her study of music, choosing instead to concentrate on acting and dancing. She made her stage debut at Central High School in Fort Worth in 1924, when she appeared in *The Death of St. Denis*, a one-act play written and produced by her mother.

By 1925 Miss Rogers was so skilled as a dancer that she filled in for a member of Eddie Foy's famous vaudeville troupe when, during its Fort Worth engagement, a last-minute substitute was needed. That same year, with her mother's grudging consent, she entered a Charleston contest, wearing a white rhinestone-encrusted gown that she and her mother had made themselves. She won top honors, thereby earning a chance to compete for the Charleston championship of the state of Texas. The finals were held in Dallas, and Miss Rogers, who has admitted to a competitive spirit, enjoyed her second victory. Her prize was a month-long booking on the Texas-Oklahoma vaudeville circuit. Requiring an act, she recruited two runners-up from the contest. Billed as "Ginger and Her Redheads," they were a hit, and the tour was extended from four weeks to twenty-one.

Miss Rogers spent another year at school in Fort Worth before resuming her career in show business. A summer song-and-dance stint in a Galveston cafe led to more touring—with a road company that, during its extended stand in St. Louis, gave her featured billing as "The Original John Held Jr. Girl." For the next three years, Miss Rogers, chaperoned by her mother, played vaudeville houses in the South and Midwest, taking time off in 1928 to marry a young hoofer named Edward Culpepper, known professionally as Jack Pepper. They also formed a professional partnership, touring briefly as "Ginger and Pepper." The marriage foundered, however, and Miss Rogers reverted to solo performances. In 1929 she accepted a bid from Paul Ash to sing with his orchestra at the Paramount Theater in New York, and, shortly thereafter, accomplished her breakthrough into musical comedy.

In his review of *Top Speed*, a musical comedy by Guy Bolton, Bert Kalmar, and Harry Ruby, which opened at the 46th Street Theater on December 25, 1929, Brooks Atkinson of the New York *Times* applauded Ginger Rogers' Broadway debut, describing her as "an impudent young thing . . . who carries youth and humor to the point where they are completely charming." Among the members of the audience at the première was the movie producer Walter Wanger, who shared the critic's enthusiasm and arranged a screen test for Miss Rogers. It turned out well, and she was signed to a contract by Paramount Pictures. Although she had previously appeared in several short films, *Young Man of Manhattan* (1930) was her first feature-length picture. In it she was cast as a wise-cracking flapper, whose line—"Cigarette me, big boy"—became a popular slang expression.

When *Top Speed* closed after 102 performances, Miss Rogers landed a leading role in the Gershwin musical *Girl Crazy*. Her performance as Molly Gray, the postmistress in a small Arizona town, was highlighted by her rendition of the ballads "Embraceable You" and "But Not for Me." It was during the rehearsals for *Girl Crazy* that Miss Rogers first met Fred Astaire, who helped in the staging of the production. While they enjoyed working together, and occasionally dated, it did not occur to either of them at the time that they might someday dance as a team. *Girl Crazy*, which opened at the Alvin Theater on Broadway on October 14, 1930, ran for 272 performances. During this period, Miss Rogers continued filming by day. In 1931 she obtained her release from Paramount, negotiated a new contract with Pathé, and headed for Hollywood.

Miss Rogers soon discovered that in the movie capital good parts were no easier to secure than they had been in New York. Not until 1933—by which time she had begun to free-lance—did a colorful, attention-getting role in an important picture come her way; it was that of Anytime Annie, a social-climbing chorus girl, in the Warner Brothers musical *Forty-second Street*. Now regarded as something of a "camp" classic, the film was the forerunner of a whole rash of backstage romances, remembered chiefly for their ornate production numbers. In *Gold Diggers of 1933*, also made at Warners, Miss Rogers sparked the opening sequence, in which she appeared in a costume ornamented with coins, singing "We're in the Money." Later that year, resuming her association with Paramount, she filmed a third musical, *Sitting Pretty*. Reviewing it in the New York *Herald* (December 4, 1933), Richard Watts Jr. referred to her as "a girl who combines looks, grace and an unaffected wit."

It was her fourth musical, *Flying Down to Rio* (RKO, 1933), that suddenly catapulted Miss Rogers to stardom and established her and Fred Astaire as the screen's popular dancing partners. Homer Dickens pointed out in his exhaustive survey of her career for *Films in Review* (March 1966) that the picture would have been "pleasantly routine," but with their dancing of the Carioca it became "supercharged." The public clamored for more and RKO Radio Pictures obliged, launching a cycle of lavish, tuneful, frothily comic productions. Most critics agree that *Top Hat* (1935), for which Irving Berlin provided the score, was probably the best of the lot. Meanwhile, having divorced Edward Culpepper in 1931, Ginger Rogers married actor Lew Ayres. Their courtship was the subject of much rapturous reporting, and their wedding on November 14, 1934 seemed to impressionable observers to have a certain storybook aura about it. Marital happiness eluded them, however, and they parted in 1936. Five years later their divorce became final. Other RKO productions in which she appeared with Astaire include *The Gay Divorcee* (1934), *Roberta* (1935), *Follow the Fleet* (1936), *Swing Time* (1936), *Shall We Dance?* (1937), *Carefree* (1938), and *The Story of Vernon and Irene Castle* (1939).

Having for some time unsuccessfully sought serious dramatic roles in addition to her musical comedy parts, Miss Rogers decided in 1936 to confront her RKO studio bosses with firm demands for a substantial salary increase and a chance to prove her mettle as an actress. By then she was in a powerful bargaining position, since in 1935 she and Astaire had occupied fourth place on the *Motion Picture Herald's* annual list of the ten top moneymakers. The studio acceded to her demands and promptly cast her as Jean Maitland in the movie version of the George S. Kaufman-Edna Ferber Broadway hit *Stage Door* (1937), co-starring Katharine Hepburn. (In 1935 she had campaigned vigorously—but in vain—for the part of Queen Elizabeth in Miss Hepburn's *Mary of Scotland.*) In *Vivacious Lady* (1938) and *Bachelor Mother* (1939), she demonstrated her prowess as a comedienne; and in *Primrose Path* (1940) she established her versatility as an actress with her sensitive portrayal of a prostitute's daughter determined to escape her sordid background.

Kitty Foyle (1940) was, according to Bosley Crowther of the New York *Times* (January 9, 1940), "a sentimental romance of considerable poignancy and charm," in which Miss Rogers played the title role "with as much forthright and appealing integrity as one could possibly expect." Another New York film critic, William Boehnel of the *World-Telegram*, termed her characterization "superb." For it she won an Oscar from the Academy of Motion Picture Arts and Sciences as Best Actress of the Year. In a tearful acceptance speech at the presentation ceremony, she said: "This is the happiest moment of my life." Her next film for RKO was *Tom, Dick and Harry* (1941), a refreshingly original comedy by Garson Kanin. She followed it with two films for Twentieth Century-Fox: *Roxie Hart*, a broad farce lampooning the Prohibition era in Chicago; and *Tales of Manhattan*, a multi-episode feature with an all-star cast. Both were released in 1942.

For her clever delineation of a young woman forced to disguise herself as a child in order to travel home at half-fare in Billy Wilder's production of *The Major and the Minor* (Paramount, 1942), Ginger Rogers was described as "nothing short of magnificent" by Howard Barnes in the New York *Herald Tribune*. James Agee had less admiration for her work in *Tender Comrade* (RKO, 1943). In the *Nation* (May 6, 1944) he called her "a sort of female Henry Fonda," and asserted that he could recommend the picture—a sentimental soap opera about servicemen's wives—to no one "except the hardiest misogynists."

During World War II Miss Rogers contributed to the war effort by making a ten-minute training film called *Safeguarding Military Information* and serving as co-narrator, with Spencer Tracy, of a short, *Battle Stations*, that recounted the activities of women in the Coast Guard. Like many other Hollywood-based entertainers, she toured tirelessly for the USO. She also promoted the sale of War Bonds by taking part in bond rallies and by appearing in a trailer entitled *Ginger Rogers Finds a Bargain*. In 1943 she married actor Jack Briggs, who was in the Marine Corps at the time. Professionally, the war years brought her still more renown—as an editor of a fashion magazine in a screen adaptation of Moss Hart's play *Lady in the Dark* (Paramount, 1944); as a prison parolee in love with a psychologically maimed soldier in *I'll Be Seeing You* (Selznick-United Artists, 1944); and as a movie queen, beautiful but unloved, in *Weekend at the Waldorf* (MGM, 1945), an updating of Vicki Baum's novel *Grand Hotel*.

In the immediate postwar years Ginger Rogers' mother made the headlines as an anti-Communist crusader. In 1947 Mrs. Lela Rogers testified at hearings of the House Committee on Un-American Activities about alleged Communist influences in the motion picture industry and became involved in libel action. Meanwhile, Miss Rogers' screen career continued to flourish. In 1945—with earnings of

$292,159—she was listed as the highest-paid Hollywood star and the eighth-highest salary earner in the United States. Always receptive to the challenge of a change of pace in her screen assignments, she portrayed a Parisian pickpocket in *Heartbeat* (RKO, 1946); the intrepid wife of United States President James Madison in *Magnificent Doll* (Universal, 1946); and a zany socialite in the frenetic farce *It Had to Be You* (Columbia, 1947). Although Miss Rogers was reluctant to return to musical comedy, she agreed to replace Judy Garland, who had become ill, as co-star with Fred Astaire in *The Barkleys of Broadway* (MGM, 1949). A reviewer for *Cue* (February 26, 1949) hailed the "happy cinematic reunion of the greatest dance team in Hollywood history" and noted that "age has not withered, nor custom staled the infinite variety of their amazing footwork, the ineffable grace and astonishing speed of their intricate dance patterns." In 1950 Miss Rogers played the female lead—turned down by Lauren Bacall—in Warner Brothers' *Storm Warning*, a melodramatic indictment of the Ku Klux Klan, co-starring Ronald Reagan.

Miss Rogers tried a Broadway comeback as the star of *Love and Let Love*, a romantic comedy by Louis Verneuil, which opened at the Plymouth Theater on October 19, 1951 after an out-of-town tour. Although New York critics gave the show generally unfavorable reviews it managed to survive for fifty-six performances—apparently on the strength of Miss Rogers' name. "I'm not the type that can be discouraged," she told Aline Mosby of the *Morning Telegraph* (January 24, 1952) after the show had closed. Meanwhile she was busy again before the cameras at the Twentieth Century-Fox studio, which in 1952 employed her talents in three successive comedies: *We're Not Married, Dreamboat,* and *Monkey Business.* On a vacation trip to France in the summer of 1952, Miss Rogers—who had divorced Jack Briggs in September 1949—met and fell in love with Jacques Bergerac, a young French law student. They were married on February 7, 1953.

Her portrayal of an aging stage star in Paramount's *Forever Female* (1954)—the first film to have its première on television—impressed the majority of critics. Otis L. Guernsey Jr. of the New York *Herald Tribune* (January 14, 1954) felt that she brought to a rather tritely conceived role "a playful blonde arrogance," and a *Saturday Review* critic saluted her as "one of the most capable actresses on the American screen." Two other pictures released during 1954 fared less well: *Black Widow* (Twentieth Century-Fox), a murder mystery filmed in Cinemascope; and *Twist of Fate* (United Artists), in which her husband sought to establish himself as a screen performer. Turning to television, Miss Rogers appeared in three contrasting roles in Noel Coward's *Tonight at 8:30*, directed by Otto Preminger and presented over NBC-TV on October 18, 1954 as part of the *Producer's Showcase* series. Miss Rogers has since appeared on all the major television networks, principally as the celebrity guest of such television regulars as Bob Hope and Perry Como.

In 1956 Miss Rogers renewed her association with RKO as the star of a comedy, *The First Traveling Saleslady*, that had originally been envisioned as a comeback vehicle for Mae West. She next appeared in two Twentieth Century-Fox productions: *Teenage Rebel*, which was released late in 1956; and *Oh, Men! Oh, Women!* (1957). Her marriage to Jacques Bergerac was terminated by divorce on July 9, 1957. Renewing her acquaintance with live audiences, she embarked on a tour of the summer stock circuit in 1958, appearing with former movie actor William Marshall in *Bell, Book and Candle.* Miss Rogers set her sights on Broadway again in 1959, co-starring with Agnes Moorehead in *The Pink Jungle*, a musical comedy that dealt with the cosmetics industry. It never reached New York, but it was financially successful as a road production. During the summer of 1960, she portrayed Irving Berlin's gun-toting Annie Oakley in stock productions of *Annie Get Your Gun.*

Wedding bells rang for the fifth time for Ginger Rogers on March 16, 1961, when she married William Marshall at the First Methodist Church in North Hollywood. In 1962 they announced plans to build a film studio near Kingston, Jamaica. Although the project failed to materialize, they managed to produce one picture, *The Confession*, filmed on location in the West Indies. It was completed in 1964—with Miss Rogers and Ray Milland heading the cast—but as of late 1967 it had not yet been released. She also appeared in the Magna production of *Harlow* (1965), in the role of the movie star's mother.

Persuaded by Broadway producer David Merrick and director-choreographer Gower Champion to take over the leading role in their phenomenal hit *Hello, Dolly!*, Miss Rogers replaced Carol Channing on August 9, 1965. As Norman Poirier reported in the New York *Post* (August 10, 1965), "The standing-room-only audience stopped the show with ovations a half-dozen times and brought her back with cheers and applause for a dozen curtain calls." She remained with the production at the St. James Theater for eighteen months and then joined the touring company in San Diego. On August 23, 1967 she and Dorothy Lamour opened as alternate "Dollys" in a shortened version at the Versailles Room of the Riviera nightclub in Las Vegas. Comparing their performances, a critic for *Variety* (August 30, 1967) wrote that "Miss Lamour is the better singer and has warmth, while Miss Rogers walks away with the acting honors and plays the matrimonial matchmaker with the appropriate aggressiveness." New Yorkers, for the most part, had found her Dolly quieter than Miss Channing's.

Ginger Rogers is five feet five inches tall and has retained the trim figure that, at the height of her dancing fame in 1936, a writer for *Vogue* described as "incredibly perfect." She is a Christian Scientist and a nonsmoker, and she does not drink—except for an occasional glass of wine with dinner. Interviewers are struck by the blueness of her eyes, the blondness of her hair, and the fervor with which she expresses herself. A devotee of the outdoor life, she plays golf and tennis—the latter, like a professional. Her hobbies also include painting and sculpting. She is a member of the Screen Actors Guild, Actors Equity Association, and the American Federation of Television and Radio Artists. Miss Rogers' mother is generally credited with being the driving force behind her daughter's long and singularly successful career.

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ROREM, NED

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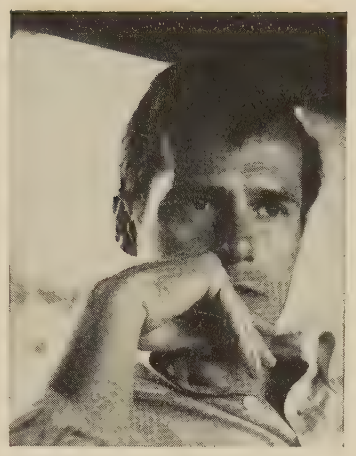

NED ROREM

Ned Rorem, one of the few American composers who have not scorned the European tradition of the "little master," is generally recognized as the world's best living writer of art songs. In an age of twelve-toners—who, in Rorem's view, "behave as if music should be seen and not heard"—he generally eschews avant-garde experimentalism and writes with wit, economy, and meticulous workmanship in a conventional neo-Romantic idiom. "Rorem has the impulse and the ability," Herbert Kupferberg has said, "to write songs that are melodic, that have meaning, and that exist as entities."

While Rorem's outlook is distinctly American, the major influences on his style have been French. An admirer of the work of Ravel, Auric, Satie, and Poulenc, he studied and worked for several years in the 1950's in Paris, where, under the patronage of the Vicomtesse de Noailles, he was lionized by French literary and artistic circles. His Parisian experiences are chronicled with unusual candor in *The Paris Diary of Ned Rorem* (Braziller, 1966). In addition to his songs, song cycles, and other works for voice, the body of his published work—comprising more than 200 pieces—includes many orchestral and instrumental compositions. His work has been interpreted by—and in some instances written for—leading artists and orchestras of the world. Three of the major compositions he has written since 1957 have been given their premières under the batons of Leonard Bernstein, Eugene Ormandy, and Dimitri Mitropoulos. *Miss Julie*, the best known of five operas by Rorem, had its première in New York City in November 1965. Since January 1966 he has been composer-in-residence at the University of Utah.

Ned Rorem was born in Richmond, Indiana on October 23, 1923 to Dr. Clarence Rufus Rorem, a medical economist who taught at Earlham College in Richmond, and Gladys (Miller) Rorem, a worker in projects of the Society of Friends and in interracial and peace movements. He has one sister, Mrs. Rosemary Marshall, slightly older than he. His ancestry on his father's side is 100 percent Norwegian, the name Rorem being an Americanization of Rørhjem. The composer has described the atmosphere in which he was raised as an "upper-class, semibohemian milieu, but with a strong Quaker emphasis." Asked about factors that helped influence the choice of his lifework, he has said: "I was an artist since birth. Nothing influenced my choice. My family always (or almost always) helped and encouraged me."

When Ned Rorem was still a child, his father left Earlham College and moved with his family to Chicago. His piano teacher in Chicago introduced him to the music of Debussy and Ravel when he was ten, and the experience changed his life forever, fixing in him a double determination: to become a composer, and to live in France. Rorem, who puts words together as easily as he does musical notes, started toying with a diary at the age of eleven, and he began a serious journal seven years later.

At seventeen Rorem entered the Music School of Northwestern University. After two years at Northwestern, he went to the Curtis Institute of Music in Philadelphia, on a scholarship, to study for a year under Gian Carlo Menotti. Rorem studied composition under Bernard Wagenaar at the Juilliard School of Music in New York City, where he took his B.S. degree—some sources say the degree was a B.A.—in 1946 and his M.A. degree (along with the $1,000 George Gershwin Memorial Prize in composition) two years later. In New York he was Virgil Thomson's music copyist, in return for $20 a week and lessons in orchestration. He studied on scholarship at the Berkshire Music Center in Tanglewood in the summer of 1946 and again, under Aaron Copland, one of the most influential of modern American composers, in the summer of 1947.

"I began to write for the voice because of a love of words," he has said. Before he left the United States he was already known for his songs—his musical version of Paul Goodman's poem "The Lordly Hudson" was voted the best published song of 1948 by the Music Library Association—but his output was meager until he went, via Paris, to Morocco in 1949. "Everything I've written began there," he has said of Morocco, as quoted in *Newsweek* (November, 1965). "There were no diversions. The best influence for a composer is four walls. The light must come from inside. When it comes from outside, the result is postcard music."

Among the works he composed between 1949 and 1951 were the ballet *Melos,* which won him the Prix de Biarritz in 1951, and his Symphony No. 1, which critics have praised for the relaxed grace of its style, the simplicity of its theme, and the ease, economy, and flow of its orchestration. *A Childhood Miracle,* an opera—Rorem's first—based on Nathaniel Hawthorne's story "The Snow Image," with libretto by Elliott Stein, was completed in 1949 but did not have its first performance until May 10, 1955, when the Punch Opera Company introduced it at Carl Fischer Concert Hall in New York. Howard Taubman praised the one-act opera for its "grace and agility, humor and sensitivity" (New York *Times* May 11, 1955).

During the same period Rorem composed six song cycles: *Penny Arcade* (six poems by Harold Norse, 1949), *Flight for Heaven* (ten poems by Herrick for bass baritone, 1950), *Another Sleep* (three prose poems by Julien Green, 1951), *To a Young Girl* (six poems by Yeats for bass baritone, 1951), *Cycle of Holy Songs* (four Psalms, 1951), and *From an Unknown Past* (seven choruses in reduction for low voice and piano, 1951). In 1950 he wrote *Six Irish Poems,* for voice and orchestra. In 1949 and 1950 he also wrote three pieces of chamber music and four compositions for piano.

Early in 1951, Rorem moved to Paris to study orchestration under Arthur Honegger on a Fulbright fellowship. Young, handsome, and talented, he quickly won influential friends in the French capital and "within a month," as he wrote in *The Paris Diary of Ned Rorem,* he "knew and—so much more important!—was known by most of the musical milieu." All doors were opened to him by the Vicomtesse Marie Laure de Noailles, the most powerful patroness of the arts in Europe, who became his benefactor and constant companion. Living in the Vicomtesse's Paris mansion, surrounded by priceless objects of art, Rorem, as John Gruen noted in the New York *Herald Tribune* (October 31, 1965), "led an existence touched by the luxury and glamour of eighteenth-century court life." Rorem wrote of the Vicomtesse in his diary: "[She] offered the leisure to work. She has not only provided three pianos, sponsored concerts, clothed and fed and housed me, but has been the main cause of my staying on to compose in France for so long."

The Vicomtesse introduced him to Jean Cocteau, Francis Poulenc, and Paul Eluard and their circles, and he became a friend or acquaintance of Julien Green, Georges Auric, Philippe Erlanger, Jean Marais, Jean-Louis Barrault, André Dubois, and Guy Ferrand, among others. He was photographed by Cecil Beaton, Guy Bourdin, Henri Cartier-Bresson, and Man Ray, and his portrait was drawn by Cocteau and painted by Jacques Dupont.

The Paris Diary of Ned Rorem chronicles his life in the French capital from 1951 to 1955. Reviewing the book in the New York *Times* (July 10, 1966), Gavin Lambert noted that, "like the diaries of Denton Welch and Anais Nin, [it] is almost totally committed to self-revelation. . . . Being, in the phrase of a friend, 'a beauty'—the kind that's so irresistible he shouldn't have to work—he created in the years recorded in his diary a personal situation even more electrifying than his artistic one . . . [a situation] lavish in work, passionate friendships, drinking bouts, social triumphs, and physical involvements, the latter ranging from one-night encounters to more serious episodes. . . . Like many charmers, he is guilt-ridden and unhappy, prone to drastic benders, romantically terrified of age and death." Observing that bold honesty in published memoirs leaves the writer vulnerable before the world, Lambert praised Rorem for "the very noble risk" he took in publishing the diary.

Rorem's Piano Sonata No. 2 was given its first performance at the Théâtre des Champs Elysées in February 1951. When Julius Katchen recorded the sonata for London Records two years later, a reviewer of the recording in the *American Record Guide* (November 1953) called Rorem "a kind of small-scale Prokofiev with a French accent." Rorem wrote *Ballet for Jerry* in 1951, and another ballet, *Dorian Gray,* in 1952. By 1954 his works were being heard widely on two continents. The League of Composers presented his song cycle *To a Young Girl* at the Carnegie Recital Hall in New York on February 1, 1954, and The International Center for Musical Documentation included his *Poèmes pour la Paix* in its second festival in Paris, in November 1954. *Design for Orchestra* (1953), commissioned by the Louisville (Kentucky) Symphony Orchestra for its First Edition Recordings, had its première in Louisville on May 28, 1955. In 1954 he received the Eurydice Choral Award and a grant from the La Jolla, California Symphony Orchestra to write his Symphony No. 2, which was first performed on August 5, 1956.

On another commission from the Louisville Symphony Orchestra, Rorem composed *The Poets' Requiem* (1954-55). This meditation on death was first heard in New York in a performance by the American Concert Choir and Orchestra on February 15, 1957. A critic for *Time* (February 25, 1957) wrote that lines from Kafka, Gide, Rilke, Freud and others had been woven "into a melodic . . . impressionistic and generally successful score." Leaving France in 1957, Rorem returned to New York for what he called "reasons mainly of independence, but also for publication and performance." That year he received the American Woodwind Ensemble grant and a Guggenheim fellowship. In 1958 he wrote the tone poem *Eagles,* part of a projected orchestral trilogy, which had its première at the Berkshire Festival at Tanglewood on August 21, 1964, with Leopold Stokowski conducting. When *Lions* (1964), part two of the trilogy, was presented at Carnegie Hall on October 28, 1965 by the Detroit Symphony Orchestra with Sixteen Ehrling conducting, it was hailed by Alan Rich, music critic of the New York *Herald Tribune* (October 29, 1965), as "dazzling" and "genuinely beguiling." On April 19, 1959, Leonard Bernstein and the New York Philharmonic Orchestra gave Rorem's Symphony No. 3 its first performance.

Since 1948, when he wrote the background music for the ANTA theater production of *Hippolytus* by Euripides, Ned Rorem has been writing incidental music for the theater. Among the plays for which he has written music are *Cock-A-Doodle* (1949), *Sud-*

denly Last Summer (1958), *Motel* (1960), *The Lady of the Camellias* (1963), and *The Milk Train Doesn't Stop Here Any More* (1964). He has said that he would like to compose a cinematic opera, because, in his opinion, "the motion picture is our one truly healthy art form." Rorem was professor of composition and composer-in-residence at New York State University at Buffalo from 1959 to 1961. While in Buffalo he composed *Eleven Studies for Eleven Players* (1959-60), commissioned by the Louisville Orchestra. Two of the studies, "Bird Call" and "The Diary" are from incidental music written for Tennessee Williams' play *Suddenly Last Summer.* Rorem's music for Martha Graham's ballet *Dancing-Ground,* which had its première in New York on February 24, 1967, was based on *Eleven Studies,* as was *Progressions* (1967), a ballet choreographed for the Orchesis Dance Repertory in Salt Lake City, Utah.

On a commission from the Ford Foundation, Rorem wrote *Poems of Love and the Rain* (1962-63), a cycle of seventeen songs with texts by American poets. In the cycle, he used what he termed a "pyramidal" or "mirror" sequence, giving each song, with the exception of the pivotal ninth, a second interpretation. For instance, Jack Larson's "Do I Love You" appeared first with a simple, lyrical, melodic line and returned as a gay tarantella. Other poets represented included Donald Windham, W. H. Auden, Howard Moss, Emily Dickinson, and Theodore Roethke. The songs were conceived with Regina Sarfaty, the mezzo-soprano, in mind, and the first performance was given by Miss Sarfaty in Madison, Wisconsin on April 12, 1964, with Rorem himself at the piano. The Sarfaty-Rorem performance was recorded on the Criterion label in 1965. Commenting on the recording in the *American Record Guide* magazine (October 1965), Philip L. Miller wrote: "His songs have something of the elegant wit and fastidious workmanship we associate with Poulenc; and, like Poulenc, Rorem does much of his best work in cycles."

Julius Rudel of the New York City Opera Company, subsidized by a Ford Foundation grant, commissioned Rorem to write the score for an adaptation of Strindberg's drama *Miss Julie.* When the opera opened on November 4, 1965 at City Center in New York, most critics agreed that, while Kenward Elmslie's libretto and Rorem's music failed to mesh, much of the music was in itself attractive. "An all-Rorem concert could be drawn from this opera," Alan Rich noted in the *Herald Tribune.*

In January 1966 Rorem was named composer-in-residence at the University of Utah, and later in the same year he became professor of composition at the university. He received six commissions for works to be performed during 1966-67, including a Rockefeller Foundation grant for a ballet, a commission from the Koussevitzky Foundation in the Library of Congress for *Paris Journal* (nine pieces of prose by Janet Flanner to be adapted for chorus and orchestra) and a Lincoln Center grant for *Sun* (eight poems in one movement), which was premièred by the New York Philharmonic Orchestra on July 1, 1967. He completed his eighth ballet, *Lovers,* written for National Educational Television in 1966.

Among the recordings of Rorem's work are *Five Prayers for the Young* (RCA Victor), with Richard Monaco conducting the Western College Choir; *Songs of Ned Rorem* (Columbia), sung by Gianna d'Angelo, Phyllis Curtin, and others, with the composer at the piano; *Lovers* (Decca), with Sylvia Marlowe, harpsichordist, and ensemble; and *Eleven Studies for Eleven Players* (Louisville, First Edition series), with Robert Whitney conducting the Louisville Orchestra.

Music from Inside Out (Braziller, 1967) is a collection of lectures Rorem gave while Slee Professor of Composition at New York State University at Buffalo. The lectures deal, as Rorem has pointed out, "less with the so-called concerns of creation than with how to answer other people's questions about those concerns." On the subject of conditions affecting the creation and reception of music, he wrote: "Having first heard Hindemith's *Trombone Sonata* with a temperature of 103, I found it a masterpiece. Bartôk's *Bluebeard* under mescaline was doubtful (but then so is all music)." And of contemporary conditions in general he observed: "Too much music is around today. . . . From self-protection we stop responding."

Ned Rorem is five feet ten inches tall and weighs 152 pounds. His hair and eyes are brown. Rorem has been described as melancholy, candid, open-hearted, sensitive, and rigorously intelligent. He is a member of the Society of Friends and the American Society of Composers, Authors, and Publishers. When asked, in early 1967, to list his recreations, Rorem responded: "reading, and drinking (alcohol)." Among the honors he has received for his compositions is the Lili Boulanger Award, presented to him in 1951 by Nadia Boulanger. (The great French music teacher never took Rorem as a pupil because, as she once told him, "You have already discovered yourself, and I could only inhibit you in the very domain where you are most needed.") Rorem is a bachelor.

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ROSSITER, CLINTON (LAWRENCE, 3D)

Sept. 18, 1917- University professor; author; historian; political scientist
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One of the foremost authorities on American constitutional history and political theory is Dr. Clinton Rossiter, the John L. Senior Professor of American

CLINTON ROSSITER

Institutions at Cornell University. A member of the Cornell faculty since 1946, Rossiter has taught and lectured in many parts of the world and has served as a consultant to the Fund for the Republic and the Rockefeller Foundation. His books, advocating a moderate and enlightened conservatism, have been acclaimed by fellow scholars and have won him several literary awards. Rossiter is as far removed from right-wing extremism as he is from the dogmatism of the far left. "Let us eschew ideology, despise dogmatism and discipline ourselves against extremism," he wrote in *Marxism: The View From America*. "Let us . . . make our own advances in the world of ideas and values step by step, hypothesis by hypothesis, test by test, fact by fact."

Clinton Lawrence Rossiter 3d was born in Philadelphia on September 18, 1917 to Winton Goodrich and Dorothy (Shaw) Rossiter. He grew up in Bronxville, New York and obtained his early schooling there. For his secondary education, Rossiter attended the Westminster School in Simsbury, Connecticut, from which he graduated in 1935. He then attended Cornell University, where he was a member of Phi Beta Kappa and Phi Kappa Phi, and obtained his B.A. degree in 1939. Aided by a Dubois Junior Fellowship and a Sanway Fellowship, Rossiter went on to Princeton University for graduate work, qualifying for his M.A. degree in 1941. He continued his graduate studies at Princeton as a Proctor Fellow, and in 1942 he was awarded a Ph.D. degree. Entering the United States Navy in the same year, Rossiter served as a gunnery officer aboard the battleship USS *Alabama* and the heavy cruiser USS *Los Angeles* and took part in eight campaigns in the Pacific.

After his discharge from the Navy with the rank of lieutenant in 1946, Rossiter served briefly as an instructor in political science at the University of Michigan. Later that year he joined the faculty of Cornell University as an instructor. He was appointed assistant professor in 1947, associate professor in 1949, and professor in 1954, serving concurrently, from 1956 to 1959, as chairman of the government department. Since 1959, Rossiter has occupied an endowed chair, as John L. Senior Professor of American Institutions. Areas covered in Rossiter's courses and seminars include United States national government, political and constitutional theory, intellectual history, political parties, the Presidency, and problems of democracy.

Rossiter's administrative duties at Cornell have included service on the university's committees on American studies, educational policy, music, and academic freedom. He was a member of the president's special committee on a Great Issues course in 1948-49; the president's committee on long-range planning in 1951-52; and the executive committee of the Social Science Research Center from 1954 to 1957. In addition, Rossiter served as chairman of the committee on scholastic and aptitude testing from 1948 to 1951; of the dean's special committee on curriculum of the Arts College in 1950-51; and of the special committee on academic integrity from 1950 to 1952. He was also at various times faculty adviser to several campus organizations, including Sigma Phi and Kappa Beta Phi fraternities. In 1957-58 he was president of the Statler Club at Cornell.

Concurrently with his professorial duties, Rossiter began in 1953 to serve as a consultant to the Fund for the Republic, an independent corporation established by the Ford Foundation. In January 1955 he was appointed by the fund's president, Dr. Robert M. Hutchins, to head an eleven-man team of scholars named to undertake a factual study of the effects of Communism on various aspects of American life. "We're thoroughly aware of the controversial nature of the subject," Rossiter said after his appointment. "We can only try to be as objective as we can be." Finding himself, as he later recalled, "a novice among schoolmen," he set out to educate himself "in the whole range of Marxist studies."

A preliminary project, the 474-page *Bibliography on the Communist Program in the United States*, compiled by a three-man committee including Rossiter, was published by the Fund for the Republic in 1955. Answering critics who charged that the bibliography had a pro-Communist slant and omitted important anti-Communist works, Rossiter defended the objectivity and loyalty of himself and his associates but conceded that some revision was necessary. The Fund for the Republic later allocated funds for the revision and expansion of the bibliography under Rossiter's supervision. The individual contributions to the study of Communism in the United States were published in a series of books under the heading *Communism in American Life* sponsored by the Fund for the Republic, with Rossiter acting as general editor. The first volume of the series was Theodore Draper's *The Roots of American Communism* (Viking Press, 1957). Rossiter has also been a consultant to the Rockefeller Foundation, and from 1956 to 1958 he served on its committee on legal and political philosophy. In 1960 he was a contributor to *Goals for Americans*, the report of the President's Commission on National Goals.

The thesis that in times of crisis democracies tend to turn to dictatorship is presented by Rossiter in his book *Constitutional Dictatorship; Crisis Govern-*

ment in the Modern Democracies (Princeton Univ. Press, 1948). To support his arguments, Rossiter examines the governments of ancient Rome and of modern France, Great Britain, and Germany. In *The Supreme Court and the Commander in Chief* (Cornell Univ. Press, 1951) he presents a well-documented study of how the United States Supreme Court has interpreted the powers of the President as commander in chief of wartime armed forces.

Rossiter based his detailed study of the Colonial and Revolutionary background of the American political tradition, *Seedtime of the Republic; The Origin of the American Tradition of Political Liberty* (Harcourt, 1953), on extensive research in newspapers, political tracts, and other contemporary sources. It won for Rossiter the Woodrow Wilson Foundation Award for the "best publication of the year in the field of government and democracy"; the Bancroft Prize for "distinguished writing in American history"; and the Institute of Early American History and Culture Prize for the "best book in the field of early American history." A revised edition of *Seedtime of the Republic* was published by Harcourt, Brace and World in three parts: *The First American Revolution; The American Colonies on the Eve of Independence* (1956); *Six Characters in Search of a Republic; Studies in the Political Thought of the American Colonies* (1964); and *The Political Thought of the American Revolution* (1963).

In *Conservatism in America* (Knopf, 1955) Rossiter discusses the conservative tradition in England and traces American conservatism from Colonial times to the present. Rejecting some concepts commonly associated with conservatism, he proposes a "conservative theory" and a "conservative program" for contemporary Americans. Before publication, the manuscript of the book was awarded the 1954 Charles Austin Beard Memorial Prize.

The evolving role of the chief executive in American history is assessed by Rossiter in *The American Presidency* (Harcourt, 1956), with special attention to the administrations of Franklin D. Roosevelt, Harry S. Truman, and Dwight D. Eisenhower. He concludes that the Presidency, as an institution, has served the American people effectively, and that its growing power is no cause for concern. He analyzes another aspect of the American political scene in *Parties and Politics in America* (Cornell Univ. Press, 1960), based on a series of lectures that Rossiter delivered at Cornell in early 1960. In that study of the American two-party system, Rossiter maintains that the Republican and Democratic parties, despite their differences, have tended to unite the American people.

Marxism: The View From America (Harcourt, 1960), the fifth volume in the *Communism in American Life* series, is a product of Rossiter's work with the Fund for the Republic. He calls the book "a study of two abstractions called Marxism and the American tradition and an introduction to the study of two realities called the Soviet Union and the United States." Rossiter explores the philosophical political, social, and economic ideas of Marx and tries to show the reasons why his ideas have gained little acceptance in the United States. The book was generally well received, although some scholars questioned the historical validity of some of Rossiter's observations, including, according to Sidney Hook in the *Saturday Review* (November 16, 1960), his making Marx "the historical scapegoat of contemporary Communist totalitarianism."

In *Alexander Hamilton and the Constitution* (Harcourt, 1964), based largely on research in Hamilton's letters, diaries, and private papers, Rossiter examines the role of the noted statesman in the ratification and early implementation of the United States Constitution. He concludes that the nation is indebted to a large extent to Hamilton for its development as "a progressive industrial society served by an energetic national government under the liberating Constitution of a sovereign Union." Rossiter describes the Philadelphia convention at which the American Constitution was born as a "great happening" in the book *1787: The Grand Convention* (Macmillan, 1966), the first volume in a new American history series edited by Eric F. Goldman. Writing for the general public and synthesizing some earlier scholarship on the subject, Rossiter tries to recreate the intellectual climate of the 1787 convention. He asserts that the principles of 1787 projected the aspirations of 1776 and concludes that the founding fathers, by creating the Constitution, saved the emerging nation from chaos.

Rossiter is the editor of *Documents in American Government* (W. Sloane Associates, 1949) and the *Federalist* (New American Library, 1961). With Milton R. Konvitz he edited the volume of essays *Aspects of Liberty* (Cornell Univ. Press, 1958). He collaborated with James Lare in editing *The Essential Lippman* (Random House, 1963), a collection of the writings of the noted scholar and journalist. From 1957 to 1960 Rossiter served on the board of editors of the Cornell University Press. He contributes to the *Encyclopaedia Brittannica* and the *World Book Encyclopedia,* and he has written scores of articles for scholarly and popular journals. A number of Rossiter's articles have been reprinted in the *Congressional Record* and have appeared in foreign countries (including the Soviet Union) in the publications of the United States Information Agency.

Over the years, Rossiter has taught or lectured at more than fifty colleges and universities in the United States and abroad. He taught at the Claremont (California) summer school in 1950; conducted a seminar in American studies at Salzburg, Austria in 1953; and was visiting professor of politics at Princeton University in 1958. In 1960-61 he was Pitt Professor of American History and Institutions at Cambridge University in England. He delivered the Johnson lectures at Pomona College in 1955; the Walgreen lectures at the University of Chicago in 1956; the Bacon lectures at Boston University in 1962; and the Fitzpatrick lectures at Canisius College in 1963.

In the summer of 1959 Rossiter toured central and southern Africa under the auspices of the South Africa Leader Exchange Program. He visited Asia in the winter of 1961-62 under sponsorship of the United States Department of State, lecturing in India, Pakistan, Ceylon, and Nepal. During the summer of 1963 he went on another State Department tour, to Japan, South Korea, Hong Kong, Indonesia, and South Vietnam. The Academy of Sciences of the Soviet Union invited Rossiter in the spring of 1966 to lecture to Soviet faculty members and graduate students in the field of United States history.

Honorary degrees received by Rossiter include an LL.D. from Kenyon College in 1956, a Litt.D. from Franklin and Marshall College in 1961, and an L.H.D. from Alfred University in 1961. Cambridge University awarded him an M.A. in 1960 and a Litt. D. in 1965. In 1959 he received the first award of honor from the alumni association of the Westminster School of Simsbury, Connecticut. Rossiter was a Guggenheim Fellow in 1953-54. He is a Fellow of the American Academy of Arts and Sciences and the Society of American Historians, and an honorary member of the American Antiquarian Society.

Rossiter served as president of the New York State Political Science Association from 1951 to 1953 and of the American Studies Association of New York State in 1955-56. From 1952 to 1954 he served on the executive councils of the American Studies Association and the American Political Science Association, and from 1952 to 1954 he was a council member of the Institute of Early American History and Culture. He is a member of the American Historical Association and a board member of the Woodrow Wilson Foundation.

Described by D. W. Brogan in the *Saturday Review* (May 12, 1956) as "that very rare bird in America, a true conservative," Rossiter represents the moderate type of conservatism associated with the eighteenth-century British thinker Edmund Burke or with such contemporary American authors as Walter Lippman and Peter Viereck. Although he adheres to such traditionally conservative positions as the view of the community as "a wondrous, divinely ordained union of lands, laws, and customs," a wariness of the potential tyranny of the majority, and advocacy of a ruling and serving aristocracy, he rejects many slogans and dogmas of the American right, particularly its emphasis on economic individualism. He reportedly supported the late Adlai E. Stevenson as a candidate for President of the United States.

Discussing American national goals in the New York *Times* (June 13, 1960), Rossiter argued for racial equality, world peace, and co-operation among countries through the United Nations, and called on Americans to rise above self-interest to aid the "whole human race." On one occasion he caused a flurry at a meeting of the Daughters of the American Revolution when he maintained in a speech that it was the mission of the United States "to lead the world over the centuries to a system of world government." Referring to relations between the United States and the Soviet Union, Rossiter wrote in *Marxism: The View From America*: "We must not slide hopelessly into an apocalyptic view of the struggle between their system and ours, lest we slam the door forever on all hopes of an evolution in communism that would make it possible for East and West to live together in a reasonably peaceful world."

On September 5, 1947 Clinton Rossiter married Mary Ellen Crane of Milwaukee. They have three sons: David Goodrich, Caleb Stewart, and Winton Goodrich. In his study of the American conservative movement, *They'd Rather Be Right* (Macmillan, 1963) Edward Cain noted that Rossiter "brings urbane sophistication to the role of meaty historian and detached political scientist." In his home community of Ithaca, New York, Rossiter is a charter member of the Cayuga Fire Company No. 1. His clubs are the Circle, the Cornell Club of New York, the Town Club of Milwaukee, and the Century Association in New York City.

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ROUS, (FRANCIS) PEYTON (rous)

Oct. 5, 1879- Pathologist; medical researcher
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More than half a century ago Dr. Peyton Rous proved that cancer could be transformed from one fowl to another in a virus. Full recognition of his work as a landmark in cancer research, however, was withheld until the 1950's when new discoveries in molecular biology and the mechanism of heredity strengthened the theory of the viral origin of cancer. Since then Rous has been showered with most of the major scientific distinctions of the world, including the 1966 Nobel Prize for Medicine, whose $60,000 cash award he shared with a co-winner, Dr. Charles B. Huggins of the University of Chicago Medical School. Throughout nearly all of his career Rous has been associated with the Rockefeller Institute of Medical Research in New York City, now known as the Rockefeller University. He joined the institute in 1909 and continues, since 1945 as member emeritus, to carry on research in his laboratory there.

Born on October 5, 1879 in Baltimore, Maryland, Francis Peyton Rous is the oldest son of Charles Rous and his wife, the former Frances Anderson Wood. Other members of his family are still active, and he believes that longevity is an inherited characteristic. Rous obtained his undergraduate, graduate, and medical education at Johns Hopkins University. He was awarded a B.A. degree in 1900 and an M.A. degree soon after. At the medical school Rous became interested in pathology and was greatly influenced by Professor William Henry Welch, renowned American pathologist and one-time chairman of the board of the Rockefeller Institute for Medical Research. After qualifying for his M.D. degree in 1905 Rous completed one year of residency at Johns Hopkins Hospital. Since he was interested primarily in research and not in establishing a practice, he took a post as an instructor in pathology at the University of Michigan, where he taught from 1906 to 1908.

Peyton Rous was among the bright young men invited to join the staff of the Rockefeller Institute for Medical Research by the celebrated Dr. Simon Flexner. One of the most fertile minds at the institute, where he served from 1903 to 1935, Flexner was a pathologist interested in experimental epidemiology. He wanted a medical researcher to study cancer problems, and although Rous had been warned by Welch that the mysteries of cancer were insolvable, he was lured to New York as a research assistant in 1909 by the opportunity to work in a creative and productive environment.

Soon after his arrival Dr. Rous began to study a breast tumor in a Plymouth Rock hen brought to his laboratory by a local farmer. He diagnosed the tumor as a sarcoma, one of the most malignant forms of cancer, and directed his research toward finding a method by which tumors could be transmitted from one animal to another. In a classic experiment Rous ground the tumor to an ultrafine consistency and then mixed it with a salt solution into a "soup." He passed this material through silica filters to eliminate cancer cells and bacteria, using the only method available at the time to prove that a disease was caused by a virus. Before the invention of the electron microscope, viruses could not be viewed and identified. If the tissue passed through the fine filter could still cause the disease in question, it was assumed to be a virus. Dr. Rous injected the extract into the breasts of other hens of the same inbred stock and succeeded in establishing a transplantable tumor in one closely related fowl. Transplants to more distant relatives, or to fowls from another flock of the same breed, failed to mature into growths. The results of his investigations, which were reported in 1910, represented a notable achievement because no scientist had previously accomplished a tumor transplant in any animal species.

In a second set of experiments, in 1911, Dr. Rous warmed his fluid extract and was able to develop tumors in all his test hens within twenty-eight days. This malignant tumor in fowl has become known as the Rous sarcoma virus, or RSV. He transmitted the tumor by means of cell-free filtrates, demonstrating for the first time that a virus was etiologically related to a malignant tumor. Rous published his thesis "Transmission of a Malignant New Growth by Means of a Cell-Free Filtrate" in 1912 in the *Journal of Experimental Medicine,* the official publication of Rockefeller Institute. Since he was certain that all cancer cells had been removed from the fluid extract, he concluded that the residue must be a filterable virus and that cancer could be transmitted by an infectious organism. At the same time he denied that cancer was contagious. "I have received bitter letters from husbands and wives who were afraid they were going to get cancer," he said many years later. "But to this day I have found no case where a tumor has been transferred from one person to another."

The Rockefeller Institute for Medical Research approved of Rous's productivity and in 1912 appointed him an associate member in pathology and bacteriology. For the most part, however, the scientific community scoffed at his theories and accused him of using faulty laboratory techniques and inadvertently letting cancer cells slip through the filters. "These revolutionary findings were generally disbelieved," Rous recently recalled in an interview for the New York *Post* (February 11, 1966). "Either the growths were not tumors or the agents were tumor cells which the filters had let through." As the years passed and Rous's technique did not uncover a specific virus associated with mammalian cancer, the Rous sarcoma was regarded as extreme viral hyperplasia, unrelated to human cancer.

DR. PEYTON ROUS

In 1915-16 Dr. Rous turned from the study of tumors to research on the physiology of the blood, working with two associates, J. T. Turner and Oswald H. Robertson. Rous and Turner developed a solution to preserve whole blood used in transfusions, and Robertson was responsible for the construction of the first blood banks, in 1918. The timing of their medical research was crucial since their discovery saved countless lives during the last year of World War I. Blood banks are now standard medical equipment in hospitals throughout the world, and the Rous-Turner solution is still used as the basic method for preserving blood.

Following his success with the blood storage preparation, Rous became engrossed in research involving the physiology and pathology of the liver and its link with the biliary system of the human anatomy. The liver is a gland aiding in digestion and the storage and metabolism of foods, regulation of blood composition, excretion, and the formation and destruction of red blood cells. Liver cells secrete a substance called bile, which is stored in the gallbladder and then delivered to the intestine through the cystic and common bile ducts. Rous conducted experiments on the malfunction of the liver, development of liver pigments, obstruction of bile ducts, and the formation of bile stones. He investigated defective excretions from the liver to the bile causing cirrhosis, infectious hepatitis, and obstructive jaundice. Although he did not fully study all the functions of bile, Rous advanced several theories to explain how bile aided in the emulsification, digestion, and absorption of fats.

Dr. Rous attained full faculty membership in the Rockefeller Institute in 1920. During the following decade he collaborated with Dr. Philip McMaster on extensive experiments dealing with the gallbladder, the organ that holds the accumulated bile juices till they are needed in the intestines for digestive purposes. Rous and McMaster suggested that the gallbladder concentrated the bile by removing most of its water. They demonstrated that when food mixed with acid entered the duodenum, or first portion of the intestine, the acid stimulated cells in the duodenal wall to liberate a hormone, cholecystokinin, into the blood. When the gallbladder received this hormone it contracted and discharged its bile into the intestine. If cholesterol has been deposited in the gallbladder, gallstones are formed that obstruct the normal rate of bile flow. A surgeon, Dr. Everett Graham, applied the Rous-McMaster hypothesis clinically by injecting patients with a dye to reveal the presence or absence of gallstones under X-ray. Surgical excision of the gallbladder does not hinder the flow of bile, which, of necessity, becomes continuous instead of intermittent.

Meanwhile, the viral theory of cancer continued to engage Rous, although it had been generally discarded soon after he published his results, because he had not provided an explanation for the cause of the disease. British researchers repeated Rous's experiments in 1925 and provided the first substantiation that his work followed correct laboratory procedures and that the sarcoma in fowl was indeed a virus. By the mid-1930's other scientists demonstrated that leukemia in domestic fowl was caused by a viral organism. Rous received credit for the initial discovery and the sarcoma virus gained acceptance as an authentic neoplasm. Rous and his associates also established the sarcoma virus as the basic cause of benign lesions in rabbits, called the Shope papilloma. They demonstrated that the application of carcinogenic chemicals activated quiescent subclinical infections of the benign papilloma and quickened the transition from the benign to the malignant state.

Although Dr. Rous was officially retired in 1945, when he was appointed member emeritus at Rockefeller Institute, he continued to work in his laboratory, surrounded by a third generation of research assistants. In the 1940's and 1950's he introduced new techniques that advanced the science of virology. He isolated cells from tissues and cultures using trypsin, a proteolytic enzyme found in the pancreatic juice, which was capable of converting proteins into peptone. Another achievement was viral reproduction on chorioallantoic membranes of embryonated eggs. Rous's work re-emphasized the importance of genetic factors in research and brought about the use of laboratory animals with similar genetic ancestry. There has been a new understanding of the cancer-virus relationship in other animal species, including man, as a result of Rous's lead. Using immunologically tolerant test animals, modern technicians have achieved viral-induced murine leukemias and sarcomas. The 1911 Rous virus has continued to stimulate research on the ribonucleic acid (RNA) tumor viruses.

On December 10, 1966 Dr. Peyton Rous received the Nobel Prize for Medicine from King Gustaf VI Adolf in Stockholm. When first proposed for an award, in 1926, he had been overlooked by the Nobel committee supposedly because his work did not deal with the broad field of malignant tumors, but applied specifically to hens. The committee has since recognized that tumor virology has become the core of cancer research and has noted that "the significance of Rous's initial discovery has been enhanced with every passing year."

The Nobel Prize is one of many great distinctions bestowed on Peyton Rous. His first award was the John Scott Medal, presented in 1927 by the city of Philadelphia. Since that time he has been honored by the Royal College of Surgeons (1941), Association of American Physicians (1953), University of Texas (1954), National Academy of Sciences (1956), American Cancer Society (1957), Albert and Mary Lasker Foundation and American Association of Blood Banks (1958), and the New York Academy of Medicine (1959). He received a $10,000 United Nations prize in 1962. The highest honor that the United States government can give a scientist was bestowed on Rous in 1965 when he was one of eleven distinguished researchers selected to receive the National Medal of Science. For his pioneering work in cancer he was awarded the Paul Ehrlich-Ludwig Darmstaedter Prize, the highest medical award of the Federal Republic of West Germany. Britain's Royal Society of Medicine conferred its gold medal on Rous in 1966. He has honorary degrees from many universities, including Zurich, Cambridge, McGill, Yale, and Chicago.

Throughout his long career Dr. Rous has written prolifically on cancer research, virology, the physiology and pathology of the liver, the biliary system, and the human blood system. Since 1921 he has been a co-editor of the *Journal of Experimental Medicine*. He was a vice-chairman of the division of medicine in 1918-19 and a member of the executive committee from 1919 to 1926 of the National Research Council. In 1929 he held the Linacre lectureship in medicine at Cambridge University. Rous was named to the board of scientific consultants of the Sloan-Kettering Institute for Cancer Research in 1957 and was elected its chairman in 1960.

As a younger man Rous was a leader in the affairs of professional organizations. He served as the president of the Harvey Society in 1928, Society of Experimental Biology from 1930 to 1932, and Society of Experimental Pathology in 1932. His many memberships include those in the National Academy of Sciences, Association of American Physicians, American Association of Pathologists and Bacteriologists, Association of Cancer Research, New York Pathological Society, and the American Society for Microbiology. Rous has been elected to fellowship in the American Association for the Advancement of Science, New York Academy of Medicine, Royal Society of Medicine (Great Britain), Trinity Hall of Cambridge University, and the Weizmann Institute (Israel). He is an honorary member of the British Physiological Society, the Pathological Society of Great Britain and Ireland, the American Society for Microbiology, and the New York Pathological Society. He is also associated, as foreign correspondent member, with the British Medical Association and the Académie de Medicine in Paris and, as member, with the Royal Academy of Sciences of Denmark and the Norwegian Academy of Sciences and Letters. He belongs to Phi Beta Kappa, Alpha Omega Alpha, and Sigma Xi, scholastic honor societies. His club is the Century.

On June 15, 1915 Rous married Marion Eckford de Kay. They have three daughters, Marion de Kay (Mrs. Alan L. Hodgkin), Ellen de Kay, and Phoebe (Mrs. Thomas J. Wilson). One of his sons-in-law, Professor Hodgkin of Cambridge University, is a winner of the 1963 Nobel Prize for Medicine and Physiology. His other son-in-law, Thomas J. Wilson, is the director of the Harvard University Press. According to a profile in the New York *Times* (October 14, 1966), Dr. Rous "could be mistaken for a still-active country doctor in his early 70's." He has a modest manner and a gentle, pleasant smile. Rous is of medium build, fairly tall, with white hair and bright, reflective eyes framed by half-lens, gold-rimmed glasses. He still speaks with the slight Southern accent of his native Baltimore. His recreations are books and fishing.

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RUSK, HOWARD A(RCHIBALD)

Apr. 9, 1901- Physician; medical writer
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The Institute of Rehabilitation Medicine is better known in New York City as the Rusk Institute, after its founder and director Dr. Howard A. Rusk, world-renowned authority on the treatment of the disabled. The institute is a unit of New York University Medical Center, where Dr. Rusk has been professor and chairman of the department of rehabilitation medicine since 1946. The underlying purpose in Rusk's work has been the re-education of society to eliminate existing prejudices that exclude the handicapped from the mainstream of life. In 1967 the institute celebrated the opening of a multimillion dollar research building and an auxiliary pavilion housing offices and patients' lounges. Rusk writes a weekly column for the New York *Times*, of which he is an associate editor.

DR. HOWARD A. RUSK

Howard Archibald Rusk was born on April 9, 1901 in Brookfield, Missouri, the son of Michael Yost Rusk, a businessman, and his wife, the former Augusta Eastin Shipp. He attended the local public schools and was graduated from Brookfield High School in 1919. There was never any hesitancy in Rusk's mind about choosing a career or doubt about his goal. He had decided to become a doctor when he was still a child and he never faltered in his study of medicine, although after his father lost his money Rusk had to work as a hospital orderly and laboratory aide to pay for his medical training. He was a diligent student at the University of Missouri, where he was elected to Phi Beta Kappa, and after receiving the B.A. degree in 1923, he entered the School of Medicine of the University of Pennsylvania. He accomplished the rare feat of earning the M.D. degree in two years rather than four, and in 1925-26 he interned at St. Luke's hospital in St. Louis.

Dr. Rusk's early interest was primarily in the practice of internal medicine and, although he was only twenty-five years old when he opened his office in St. Louis, he quickly gained a reputation as one of the finest diagnosticians in the city. In 1929 he was appointed to the faculty of Washington University Medical School. As an instructor in medicine he taught his students to treat the whole man, not merely the disease, emphasizing the importance of taking into account all aspects of the patient's illness, including the nonmedical and emotional factors. Named associate chief of staff at St. Luke's hospital in 1935, Rusk continued to build up a lucrative private practice in St. Louis until 1942. With the United States entry into World War II all qualified physicians were needed for military service. Dr. Rusk was commissioned a major and called to active duty in the Army Air Forces Medical Corps.

As chief of medical services at the Air Forces hospital at Jefferson Barracks, Missouri, Major Rusk supervised the care and treatment of 2,000 men. He was appalled by the lethargy and boredom of convalescing young wounded patients. After receiving medical treatment they became the forgotten men in the wards. Convinced that their idleness was a waste of human potential, he borrowed simple pieces of equipment so that the men could practise their service-trained skills. His first rehabilitation project proved itself when men were restored to health faster than ever before and had fewer relapses.

At the direction of General H. H. Arnold, Commanding General of the Air Forces, Rusk was appointed chief of the convalescent training division in the office of the Air Surgeon. After assuming his new duties in March 1943 he expanded and intensified rehabilitation courses for all Air Forces hospitals and made his foremost objective the returning of a man to duty at the peak of physical fitness. Introducing a program of physical therapy suitable for either the confined or ambulatory patient, he gave each patient some insight into the design and purpose of his therapy to encourage him to resume full activity as soon as possible. Convalescent periods were reduced from 30 to 40 percent, and morale improved. Training officers continued military instruction in the hospitals. When a soldier was released from the hospital he could usually return to his original unit because he had maintained his proficiency in his service specialty. Some patients returned to duty with better physical fitness records than those who had never been sick at all.

Rusk's methods were originally designed for precombat patients, but in September 1943 they were introduced in twelve special Air Forces centers caring for the severely wounded returning from overseas. The soldiers were amputees, paraplegics, and the blind—all facing the prospect of lifelong dependence. To help these men to become socially and economically self-sufficient, Rusk planned a program that emphasized physical reconditioning, educational retraining, and psychological readjustment. The hospital staff included many disabled veterans who had been intensively trained for the job. By May 1945 Rusk could report that the Air Forces had provided 60,000,000 man-hours of physical and occupational therapy for military personnel who might otherwise have been ignored.

The success of military rehabilitation convinced Rusk that similar methods could be employed to help millions of handicapped civilians. When he was discharged from the Air Forces as a full colonel in October 1945, he went to New York University medical school to organize a department of physical medicine and rehabilitation. Although rehabilitation therapy was known in ancient times it did not become a special branch of medicine until the post-World War II era. N.Y.U. chose Dr. Rusk to lead its new program because he had established a national reputation as an authority on constructive rehabilitation. In September 1946 he introduced the first comprehensive rehabilitation faculty at any medical school in the world. Rusk aimed at stimulating the patient's existing capabilities to compensate for obvious losses caused by disease or accident. The future, according to practitioners of rehabilitation medicine, lay in helping people to make the most of what they had, getting them to a point where they could take care of their needs and eventually contribute to society.

Using the facilities and patients at Bellevue Hospital, a city institution serving the indigent and others, Rusk designed rehabilitation programs suited to individual needs. His team included physical and occupational therapists, prosthetic specialists, psychiatrists, psychologists, and social workers. After filling 100 beds allotted for in-patients at Bellevue, Rusk acquired 100 more beds at Goldwater Memorial, another municipal hospital, but both facilities proved inadequate to care for the thousands appealing for help. In 1948 Rusk received more than $1,000,000 from Bernard Baruch, prominent financier and Presidential adviser, to establish a center for in-patient rehabilitation. This and other contributions made possible the founding of the Institute of Physical Medicine and Rehabilitation, of which Dr. Rusk was named director. (It became the Institute of Rehabilitation Medicine in 1966). Temporary quarters were found in a reconverted private dwelling capable of handling eighteen in-patients. The institute was less a hospital than a school where patients fought their handicaps under the skillful guidance of trained personnel. After re-learning the simple tasks of eating, washing, and dressing, the patient lost his feelings of bitterness and hostility and gained confidence and independence. Having proved once again that the re-educated could become contributing members of society, in a few years Rusk had obtained enough pledges of financial aid from leaders of industry, philanthropy, and medicine to erect a building devoted entirely to rehabilitation.

When the institute moved to its new home, overlooking New York's East River, in January 1951, Dr. Rusk reported that the therapy program was interrupted only long enough to get the patients set up in their assigned areas. Although rehabilitation therapy, including undergraduate training, has remained the most important function of the institute, it offers a variety of special services. A pediatric department was established to treat brain-injured children, along with a prosthetics division to give attention to amputees in extreme age ranges, such as children and the elderly. There are classes to teach prosthetics to technicians from the United States and foreign lands, engineering laboratories to develop better prosthetic devices, and scientific teams to study advanced techniques of amputation. A highly qualified staff treats the emotional, social, and vocational needs of patients. Originally rehabilitation was limited to orthopedic needs, but Rusk expanded the categories of disablement to include cardiac and pulmonary cripples, cancer patients, and the mentally ill, all of whom required treatment as a "whole person."

Howard Rusk has maintained that rehabilitation is the third phase of medical responsibility, after diagnosis and treatment. Even the most seriously disabled of Rusk's patients have been rehabilitated and nearly 85 percent of them have returned to work. In June 1952 the institute published a study of 208 patients one year after their discharge. It reported that while only nineteen patients had worked previously, after rehabilitation the number employed rose to eighty. The jump in average earnings from nothing to $2,000 a year helped to relieve families and communities of an economic burden. In 1954 Rusk presented statistics on 8,000 disabled people removed from public assistance rolls after rehabilitation, revealing that the group earned more than $14,000,000 in the first working year and paid $1,000,000 in federal taxes. On the basis of these findings he appealed for increased funds to aid the state-federal vocational rehabilitation services.

The relief of suffering in other parts of the world has also been Dr. Rusk's concern. During the Korean war he led a mission to survey medical conditions in South Korea, which was struggling with serious problems of tuberculosis and leprosy. Directing rehabilitation projects for the military and assisting in plans for the medical reconstruction of South Korea, he earned the affectionate nickname from the natives of Dr. Live-again. In September 1965 Rusk went to Vietnam, where he saw thousands of victims of tuberculosis, eye disease, typhoid, and amputation. There were fewer than 1,000 doctors for a population of 15,000,000 and many provinces had no physicians at all. Rusk urged the United States to fight the "other war" by sending supplies and medical teams and by supporting training schools for Vietnamese personnel. He not only offered the services of the Rusk Institute to fifty-six paraplegics brought to the United States for rehabilitation, but also helped to establish a paraplegic section in the National Rehabilitation Center in Saigon and to open a shop in the center for the mass-production of artificial limbs. Disagreeing with some of his colleagues, Rusk does not recommend that injured Vietnamese children be brought to the United States for rehabilitation, because he fears that the drastic environmental change would add to the trauma and delay recovery.

Many professionals and laymen alike are acquainted with Dr. Rusk's achievements as a writer. Hundreds of scientific papers by Rusk and his associates at the institute have appeared in medical journals, and his popular pieces have circulated in national magazines. In his featured column in the New York *Times,* which has appeared every Sunday since 1945, Rusk comments on the nation's health and discusses developments in diagnosis and treatment and rehabilitation of the crippled and disabled. With the editorial assistance of Eugene J. Taylor, Rusk wrote *New Hope for the Handicapped* (Harper, 1949), which, in a journalistic style, replete with case histories, presents a detailed argument for the rehabilitation of the disabled from bed to job. Rusk and Taylor also worked together on *Living with a Disability* (Doubleday, 1953). In 1957 Rusk collaborated with heart specialists in writing *Rehabilitation of the Cardiovascular Patient* and *Cardiovascular Rehabilitation.* He was the senior author, with thirty-four colleagues, of *Rehabilitation Medicine* (Mosby, 1958). His academic responsibilities include those of visiting lecturer at the Harvard School of Public Health and visitor in physical medicine and rehabilitation at Johns Hopkins University.

Among the many government organizations that Rusk has served as a consultant are the New York Department of Hospitals, the United Nations Secretariat, the Veterans Administration, and the office of vocational rehabilitation of the Department of Health, Education, and Welfare. He was chairman of the health resources advisory committee of the Office of Defense Mobilization and of the national advisory committee of the Selective Service System from 1950 to 1957. Rusk is on the President's Commission on Heart Disease, Cancer and Stroke and chairman of its rehabilitation subcommittee. He is a member of the New York State Public Health Council; the committee on rehabilitation of the World Health Organization; the public policy committee of the Advertising Council; and the medical advisory committees of the National Society for Crippled Children and Adults, the National Institutes of Health, and the National Council on Alcoholism. Dr. Rusk is director of the International Rescue Committee and the Institute for International Education. He served as president of the American Korean Foundation in 1954 and is now chairman of the board. From 1954 to 1957 he was president of the International Society for Rehabilitation of the Disabled (formerly Welfare of Cripples), and since 1955 he has been president of the World Rehabilitation Fund.

The United States government awarded Dr. Rusk a Distinguished Service Medal in 1945 for his wartime achievements. Since then he has been showered with distinctions, including those accorded him by the American Pharmaceutical Manufacturers Association (1951), American Public Health Association (1952), National Institute for Social Sciences (1954), International Benjamin Franklin Society (1955), International Society for Rehabilitation of the Disabled (1957), Multiple Sclerosis Society, Association for the Help of Retarded Children (1958), and the Hundred Year Association of New York City (1960). He has received the Lasker Award in Medical Journalism and other Lasker Awards and a citation from the President's Committee on Employment of the Physically Handicapped. Rusk has been honored by the governments of Guatemala, Colombia, Ecuador, Greece, France, and South Korea. He holds honorary degrees from the universities of Pennsylvania, Boston, Long Island, Lehigh, and Chungang (South Korea), as well as several colleges.

Dr. Rusk is a diplomate of the American Board of Internal Medicine and the American Board of Physical Medicine and Rehabilitation. He was elected a fellow of the American College of Physicians and an honorary fellow of the Royal College of Physicians (Great Britain). He also belongs to the American Medical Association, New York State and Westchester County medical societies, and the New York Academy of Medicine. His Greek-letter societies, besides Phi Beta Kappa, are Alpha Omega Alpha, Phi Delta Theta, and Nu Sigma Nu, and his clubs include the Scarsdale Town and the Dutch Treat.

On October 20, 1926 Howard Rusk married Gladys Houx, and they have three children, Martha (Mrs. Preston Sutphen Jr.), Howard A., and John Michael. A large-boned, heavy-set man, Rusk stands six feet three inches tall, weighs two hundred pounds, and has hazel eyes and graying hair. His magnetism and his talent for "gentle persuasion" manifest themselves in his dealings with his staff, patients, and wealthy benefactors. He is an Episcopalian and generally votes as a Democrat.

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RUSTIN, BAYARD (bī'ard)

Mar. 17, 1910- Civil rights leader; organization official; lecturer
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Bayard Rustin, whom Nat Hentoff once called "the Socrates of the civil rights movement," has been one of the chief strategists in the Negro struggle for equality in the United States since 1941, when he was youth organizer for the first projected March on Washington. As field secretary and race relations secretary for the Fellowship of Reconciliation in the 1940's, he helped to develop the Congress of Racial Equality. In the 1950's he was special adviser to Martin Luther King and chief architect of King's Southern Christian Leadership Conference. In the 1960's he organized the March on Washington for Jobs and Freedom and directed the first New York City school boycott. Also a leading pacifist agitator, Rustin went to prison as a conscientious objector during World War II, served as executive secretary of the War Resisters League from 1953 to 1964, and helped to organize the first Aldermaston ban-the-bomb march in England in 1959. His pacifism, combined with his persuasive fire as a speaker and the charisma of his personality, have contributed in no small measure to the nonviolence that generally—if precariously—prevails in the civil rights movement. In 1964 Rustin became executive director of the A. Philip Randolph Institute, a post in which he devotes himself to working, in co-operation with progressive groups in and outside the civil rights movement, toward economic and social reforms that he believes will benefit all Americans, black and white.

One of twelve children, Bayard Rustin was born in West Chester, Pennsylvania on March 17, 1910. He has given his parents' names as Janifer and Julia (Davis) Rustin. "I was illegitimate . . . and I was brought up by my grandparents," he told Martin Mayer for an article in the *Saturday Evening Post* (July 11, 1964). "My father was from the West Indies. My grandfather was a caterer and extremely poor, but there was always enough to eat because of leftovers from the banquets. Sometimes there would be no real food in the house, but there was plenty of *pâté de foie gras* and Roquefort cheese." The formative influence in his pacifism and his Quaker faith came from his grandmother, who was a member of the Society of Friends.

In the first grade in public school in West Chester, Rustin, a natural left-hander, was compelled to write with his right hand. He began to experience difficulty not only in writing but also in reading and speaking, and the problem did not dissolve until a psychiatrist consulted by his grandmother intervened with the school board and Rustin was permitted to revert to using his left hand. At West Chester High School, he was an honor student and a member of the glee club, the debating society, the tennis team, and state-championship track and football teams. On one occasion he traveled with the football team to Media, Pennsylvania, where he was refused service in a restaurant. "I sat there quite a while and was eventually thrown out bodily," he has recalled, as quoted in a biographical sketch in the New York *Times* (February 4, 1964). "From that point on, I took the conviction that I would not accept segregation."

After graduating from high school, in 1928, Rustin drifted about the United States doing odd jobs. During periodic returns to Pennsylvania, he studied literature and history at Cheney State Teachers College and Wilberforce University. In 1936, as a Quaker searching for a strong political organization opposed to war and racial discrimination, he joined the Young Communist League. Going to New York City as an organizer for the league in 1938, he moved into an aunt's home in Harlem and enrolled at the City College of New York, where for three years he did, as he has said, "just enough work to stay matriculated." He earned his livelihood by singing at the old Café Society and other nightclubs with Josh White and Huddie Ledbetter (Leadbelly). "He was really very good, you know," George Houser, head of the American Committee for Africa and a long-time associate of Rustin has said, as quoted by Mayer in the *Saturday Evening Post* article. "He had an audience appeal. If he'd wanted it that way, he could have been a Belafonte."

"By 1941," Rustin, speaking of his experience with the Communist party, told Nat Hentoff for the New York *Herald Tribune* (June 28, 1964), "it was inescapably clear that I had been wrong." He left the Young Communist League and joined the Fellowship of Reconciliation, a nondenominational religious organization devoted to the solution of world problems through nonviolent means. He served the fellowship for twelve years, as field secretary and race relations secretary successively, and he organized the New York branch of the Congress of Racial Equality, which was, in origin, a secular offshoot of the Fellowship of Reconciliation.

In 1941, when A. Philip Randolph, president of the Sleeping Car Porters Union, was planning a March on Washington to demand better job opportunities for Negroes, Rustin was youth organizer for the march. The project was called off when President Franklin D. Roosevelt, responding to the threat of the demonstration, issued an executive order banning racial discrimination in all industries with government defense contracts and set up a federal Committee on Fair Employment Practice.

In 1942 Rustin went to California to help protect the property of Japanese-Americans who had been placed in work camps. Imprisoned as a conscientious objector to military service in 1943, he served a total of nearly two and a half years in Ashland Correction Institute and Lewisburg Penitentiary. In prison he taught himself to play the guitar and the lute. Upon his release from prison in 1945, he became chairman of the Free India Committee, and he was frequently arrested for sitting in at the British Embassy in Washington. Three years later he spent six months in India, at the invitation of the Indian Congress party, studying the Gandhi movement.

To test a court ruling against discrimination in interstate travel, Rustin in 1947 helped to organize and participated in a "journey of reconciliation," the first "freedom ride" into the South. Arrested in North Carolina, he served twenty-two days on a chain gang. Rustin's account of the latter experience, published in the Baltimore *Afro-American* in 1949 and picked up by other newspapers, prompted an investigation that resulted in the abolition of chain gangs in North Carolina. About that time, he became director of A. Philip Randolph's Committee Against Discrimination in the Armed Forces, which succeeded in persuading President Harry S. Truman to issue his 1948 executive order eliminating discrimination in the armed forces of the United States. In the early 1950's he founded, with George Houser, the Committee to Support South African Resistance, which became the American Committee on Africa, and he traveled to West Africa to confer with Kwame Nkrumah and other black leaders of nations seeking their independence.

In 1953 Rustin resigned his post with the Fellowship of Reconciliation and became executive secretary of the War Resisters League, a pacifist group. As a peace agitator, he went to England in 1958 to help the Campaign for Nuclear Disarmament to mobilize the first of its annual protest marches from Aldermaston to London, held in 1959; to the Sahara in 1960 to participate in a protest against the first French nuclear-test explosion; and to Europe shortly afterward as an advance agent for the San Francisco-to-Moscow Peace Walk.

Concurrently with his peace agitation, Rustin's civil rights activity continued unabated. In 1955 he went to Montgomery, Alabama at the invitation of Martin Luther King to help organize the bus boycott there. He drew up the initial plans for King's Southern Christian Leadership Conference and served as King's special assistant for seven years. In 1960 he organized civil rights demonstrations in connection with the Democratic and Republican party conventions. As deputy to A. Philip Randolph, the director of the March on Washington for Jobs and Freedom of August 28, 1963, Rustin was the chief behind-the-scenes organizer of the march, which brought 200,000 demonstrators to the nation's capital. At the request of the Rev. Milton A. Galamison, who was fighting racial imbalance in the New York public school system, Rustin directed the New York City school boycott of February 3, 1964. The boycott, in which 44.8 percent of the city's schoolchildren co-operated, was the largest civil rights demonstration of any kind up to that time.

BAYARD RUSTIN

During the Harlem riots in the summer of 1964, Rustin walked 125th Street and its environs, braving the physical danger and the possible taunts of "Uncle Tom," using his influence to help quell the violence. "I'm prepared to be a Tom if it's the only way I can save women and children from being shot down in the street," he said, as quoted in the New York *Herald Tribune* (August 9, 1964).

At a speech given by Rustin in Harlem on August 15, 1964, a young man in the audience suggested that nonviolence on the part of Negroes was "outdated." Rustin ticked off three reasons why guerrilla warfare is not a practical recourse for Negroes in the United States. "First," he said, as paraphrased in the New York *Times* (August 16, 1964), "you must be near the border of a friendly country that is willing to supply you with arms. Second, you must have high mountains and jungles into which you can retreat. And third, you must have the majority of the people on your side. Clearly . . . the Negro does not have and can never have any of these advantages in the United States." Having made those tactical points, he said: "You . . . have . . . to fight the social injustice in such a way that finally even your enemy is helped. We've got to give them [the youth of Harlem] nonviolent alternatives to express their newly found manhood."

With his background in arguing the efficacy of nonviolence over physical force, Rustin was appalled when, in succeeding years, demands that had been ignored year after year when presented peacefully by Negroes in Watts, Chicago and elsewhere were complied with promptly when the message was communicated through violence. "We are in a society," he has said, "where young people—particularly young Negroes—are being systematically taught that unless they resort to violence there is no future for them."

In an article in *Commentary* for February 1964, Rustin expressed his firm conviction that the civil rights movement is reaching a point of diminishing returns as a vehicle of isolated protest. The movement must broaden its base and its vision, he said, because the major obstacles to Negro freedom still remaining are not simply racist walls erected on the crust of the American socio-economic order but problems rooted in that order itself. The problems are "a technological revolution [involving automation and cybernetics] that is altering the fundamental structure of the labor force, destroying unskilled and semi-skilled jobs. . . , urban decay, . . . [and] the total society's failure to meet not only the Negro's needs, but human needs generally." "I fail to see," Rustin wrote, "how the movement can be victorious in the absence of radical programs for full employment, abolition of slums, the reconstruction of our educational system, new definitions of work and leisure. Adding up the cost of such programs, we can only conclude that we are talking about a refashioning of our political economy. . . . How are these radical objectives to be achieved? The answer is simple, deceptively so: *through political power."*

"Neither that [civil rights] movement nor the country's twenty million black people can win political power alone," Rustin went on. "We need allies. The future of the Negro struggle depends on whether the contradictions of this society can be resolved by a coalition of progressive forces which becomes the *effective* political majority in the United States. I speak of the coalition which staged the March on Washington, passed the Civil Rights Act, and laid the basis for the Johnson landslide—Negroes, trade unionists, liberals, and religious groups."

Martin Mayer wrote in his *Saturday Evening Post* article of July 11, 1964 that "an A. Philip Randolph Institute . . . is to be established, probably by trade-union money, to perpetuate Randolph's name, to act as a service center and clearing house for civil rights groups, and to push such groups toward the non-Communist left." The institute, with Bayard Rustin as its executive director, became a reality in late 1964.

As director of the A. Philip Randolph Institute, Rustin has been able to devote himself to the development and promotion of radical programs for the cure of basic economic and social ills in the United States. The programs he envisions are deeper and more sweeping than poverty programs or guaranteed annual incomes, although he does not oppose the former and is positively in favor of the latter. "A guaranteed income alone can easily become a mere extension of relief, which is ultimately demoralizing to those who receive it, and blinding to those who give it," he wrote in the New York *Herald Tribune* (September 5, 1965). "Thus, the idea of a guaranteed income is progressive only when coupled with the redefinition of work." The New York *World Journal Tribune* of December 6, 1966 reported Rustin as saying, in a talk in Washington, D.C. the day before, that poverty programs provide "only temporary solutions to long-range problems" and that "a $2 minimum wage . . . would do more than the entire anti-poverty program."

On December 6, 1966 Rustin testified before the Senate subcommittee on executive reorganization in favor of "A Freedom Budget for All Americans," a ten-year plan carefully worked out by the A. Philip Randolph Institute in co-operation with several civil rights leaders and economists. The plan outlines a way in which the federal government could put all employable persons to work—rebuilding ghettos, constructing needed hospitals and schools, correcting air and water pollution and water and power shortages, and so forth—and provide decent incomes for the unemployable, and do all this without an increase in taxes and with an acceleration of growth in the nation's wealth. Outside of his prepared statement, Rustin stunned Senators Abraham A. Ribicoff and Robert F. Kennedy, who were presiding, with the angry accusation that President Johnson was breaking his word to civil rights leaders by cutting back the war on poverty. According to Andrew J. Glass in the Washington *Post* (December 7, 1966), Rustin called the White House retreat "a fantastic distortion of priorities" and "not only stupid and dangerous but criminal." Glass commented that Rustin's outburst implied "that Negro leaders, in seeking to avert violence in the ghettos, had been promised that large-scale poverty funds would go to the poor."

Bayard Rustin is six feet tall and weighs 200 pounds. He has the buoyant energy of a youth and the poise and manners of an aristocrat. The clipped, precise accent with which he speaks—developed when he was a bitter young man trying to be as un-American as possible in all aspects of his life—has been called "quasi-British." Rustin smokes compulsively, one cigarette after another. He collects objects of art, and his apartment—in a middle-income housing development south of Penn Station in Manhattan—is filled with German religious sculpture, the best pieces of which were willed to him by a friend who was a dealer in antiques. He works erratically, putting in as much as eighteen hours a day one week and perhaps none at all the next. "The young flock to Rustin partly because his disheveled personal life and work habits match so well with theirs," Martin Mayer observed in his *Saturday Evening Post* article.

Rustin is a member of the League for Industrial Democracy, the National Association for the Advancement of Colored People, and the Omega Psi fraternity. His political orientation is Democratic-Socialist but he does not belong to any party. Rustin has often complained that the American parties do not have truly differing philosophies. He received the Man of the Year Award from the Pittsburgh chapter of the NAACP in 1964 and the Eleanor Roosevelt Award from the Trade Union Conference of Pittsburgh in 1965. Like most veteran radicals of the non-Communist left, he probably considers his greatest distinctions to be his twenty-three arrests in the cause of civil rights and peace.

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RYAN, WILLIAM F(ITTS)

June 28, 1922- United States Representative from New York; lawyer
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Now in his fourth Congressional term, the outspoken liberal Democrat William F. Ryan can boast only a relatively unimpressive degree of seniority in the House of Representatives, but because of his recurrent survival of the enmity of New York City's old-line Democratic machine, he has been described in the press "as New York's authentic political miracle and, what is more astonishing, an apparently enduring one." When he was first elected to represent the Twentieth Congressional District, in November 1960, he was the only victorious reform Democratic candidate from a New York City district. He quickly won a reputation as an intense fighter for his convictions, however unpopular they might be at the moment. In 1965 he was a candidate for mayor of New York City, but was defeated in the primaries.

The oldest of the four sons of Bernard and Harriet (Earle) Ryan, William Fitts Ryan was born on June 28, 1922 in Albion, a village just south of Lake Ontario in western New York. His brothers are Bernard Ryan Jr., Hewitt Fitts Ryan, and Leonard Eames Ryan. Their father engaged in the private practice of law until 1930, when Governor Franklin D. Roosevelt appointed him a judge of the New York state court of claims. Law was also the profession that William Ryan decided upon, but after graduating from Princeton University with the B.A. degree in 1944, he had to postpone his law training until after he had completed Army service in World War II. In the rank of first lieutenant in field artillery, he fought with the 32d infantry division, taking part in the Philippines campaign and the Japanese occupation.

Soon after his return from the Pacific, Ryan enrolled at Columbia University School of Law, where he obtained his LL.B. degree in 1949. He was admitted to the New York bar in the same year and began law practice with the New York City firm of Hatch, Wolfe, Nash & Ten Eyck. Then for seven years, from 1950 to 1957, he served under District Attorney Frank S. Hogan as an assistant district attorney of New York County, attaining some prominence as senior trial lawyer for Hogan's racket squad.

On a "cloudy, rainy day back in 1957," Woody Klein recalled in the New York *World-Telegram and Sun* (August 30, 1965), Ryan launched his political career by calling a press conference in front of a slum tenement on West 103d Street near the north end of New York's Central Park to protest the lack of heat, hot water, and electricity. "This is an outrage," Klein quoted him as saying. "How can any city administration allow people to live like this in an era of so-called modern civilization?" For some years Ryan had been a member of the New York Young Democratic Club and had served as its president in 1955-56. He held the post of chairman of the Morningside-Columbia Committee for Adlai E. Stevenson in 1956 and during the following year became a founding member of the Riverside Democrats, Inc., a pioneer organization in the New York Reform Democratic Movement.

WILLIAM F. RYAN

Ryan's campaign in 1957 was for the position of Democratic leader of New York County's seventh assembly district, then a Tammany Hall office. Defeating a party regular, he became the only reform candidate to score a victory at that time. Two years later Ryan, who had been re-elected district leader, aligned himself with Thomas K. Finletter, former Secretary of the Air Force, who had lost a bid for the nomination as United States Senator and was determined to force some changes in Tammany Hall, including the ouster of Carmine G. De Sapio, the leader of Tammany Hall, from the New York County Democratic chairmanship. In the summer of 1960, when the Finletter faction wanted to demonstrate its strength as a challenge to De Sapio, it chose the Twentieth Congressional District, where its influence was greatest. With encouragement from former Governor Herbert Lehman and Mrs. Eleanor Roosevelt, as well as Finletter himself, Ryan entered the primaries in 1960 and won the Democratic nomination from the incumbent Congressman Ludwig Teller, who, however, decided to run as the Liberal party candidate. At the election on November 8 Ryan received a majority of all votes, polling 55,272 to 30,046 for the Republican candidate, Morris Aarons, and 13,884 for Teller.

Upon taking his seat in the Eighty-seventh Congress in January 1961, Representative Ryan was assigned to the Science and Astronautics Committee of the House of Representatives, the committee on which he has served in four Congresses. He soon established a reputation that Woody Klein once characterized as that of an "excitable angry man" who "rarely takes the popular position and rarely compromises for the sake of votes."

As early as the first week in January 1961 Ryan came out in support of a drive to shut off funds from the Committee on Un-American Activities that, he maintained, were "not only being wasted, but

. . . actually being used to humiliate scores of loyal American citizens and to embarrass thousands of others." On March 1 he was one of only six Congressmen out of 418 to vote against a $331,000 appropriation for the committee. Late in the following month Ryan called for a full and open investigation of the Federal Housing Act's $1 billion Title One program. Instead of providing for middle-income housing, he charged, it had often been used as "a government-sponsored means to a fast buck for windfallers, chiselers and profiteers." In New York City, he alleged, Title One projects rented at from $40 to $264 a room a month.

A consistent champion of racial equality, Ryan proposed in May 1961 (and again two years later) that a permanent Civil Rights Commission be authorized to investigate discrimination on its own initiative and be empowered to obtain court orders to enforce its recommendations. In April 1962, during the second session of the Eighty-seventh Congress, he introduced to the House of Representatives two bills to prevent racial discrimination in the sale and rental of housing in the District of Columbia. Earlier in that session he had been one of the only two Congressmen to oppose an amendment to the postal pay raise bill designed to bar "delivery of mail matter determined by the Attorney General . . . to be Communist political propaganda." (The other opponent was New York City's future mayor, John V. Lindsay.) Also during 1962 Ryan was one of the leaders of the fight against legislation to establish the Communications Satellite Corporation, which he called "the greatest giveaway of the space age."

Through redistricting dictated by the results of the 1960 census, Ryan's Twentieth New York Congressional District, which had been declining in population, was eliminated as such. The northern part was merged into Representative Herbert Zelenko's Twenty-first District and the southern, into Representative Leonard Farbstein's Nineteenth District. Ryan charged New York state Senator Joseph Zaretzki, Democratic minority leader in the upper chamber at Albany, with responsibility for a division that he said would make it more difficult for a reform Democratic candidate to get elected. But refusing to accept political annihilation, Ryan challenged Representative Zelenko in the 1962 Democratic primary. A winner over Zelenko by a margin of 7,981 votes, he went on in November to defeat the Republican candidate, Gilbert A. Robinson, by 58,761 votes. Ryan's new Twentieth District is a heavily residential and polyglot area of widely varying degrees of prosperity with a population of about 450,000, of which in 1962 approximately 16 percent was Negro and another 17 percent was Puerto Rican.

In the Eighty-eighth Congress, Representative Ryan generally followed a pattern of voting established during his previous term. Once again he opposed appropriations for the Un-American Activities Committee, favored enlargement of the Rules Committee, and continued his criticism of the Communications Satellite Corporation. In April 1963 Ryan in the House and Senator Harrison Williams of New Jersey in the Senate introduced identical bills aimed at protecting migrant workers from what Ryan described as "specific, continuing and remediable evils." In the following month he was one of a minority of 53 to 227 members of the House who voted against authorized corporal punishment in District of Columbia schools. Along with three other Democratic Congressmen he visited Mississippi in July 1964 for an informal inquiry into the welfare of civil rights workers, and on his return he charged "general collusion" between white vigilante groups and some local police.

Manhattan's Upper West Side voters overwhelmingly re-elected Ryan in November 1964, by a 100,719-vote margin over his liberal Republican opponent, Ronald N. Gottlieb. Before the end of the year Ryan announced that he would join sixteen other liberal Democrats in an attempt to bar the seating on January 4, 1965 of the entire Mississippi membership in the House of Representatives pending settlement of challenges by the predominantly Negro Freedom Democratic party, which contended that many Negroes in Mississippi had not been permitted to register and vote. The Ryan resolution was voted down, however, and the regular Democrats were seated.

Soon after the opening of the new Congress Ryan "startled the Democratic caucus," according to an Associated Press report, by protesting against his reassignment to the Science and Astronautics Committee, when he had for some time been seeking appointment to a different committee, such as Foreign Affairs, Education, Judiciary, or Banking. He maintained that he had been passed over in favor of other New York Democrats with less seniority than his own. His continued dissatisfaction possibly was reflected in his announcement in February 1965 that he was considering challenging the renomination of Robert F. Wagner Jr., the long-time mayor of New York City. At the primary in September, after Mayor Wagner had withdrawn from the race, the 104,534 votes polled by Ryan were widely considered to have "made the difference" in the victory for the nomination of the anti-Wagner candidate, City Controller Abraham Beame, over City Council President Paul Screvane, who had the support of the outgoing mayor. In the November election Congressman John V. Lindsay defeated Beame.

Meanwhile, during the first session of the Eighty-ninth Congress, Ryan had cast votes in favor of the Appalachian aid bill and the elementary and secondary education bill. He had also supported Medicare and early the following year, 1966, he spoke out against the insistence of the Department of Health, Education, and Welfare that the Medicare Act required that a disclaimer of Communist affiliation be demanded from some classes of recipients of aid to the elderly. He introduced legislation to eliminate the possibility of that interpretation of the law.

A critic of United States policy in Vietnam, Ryan, with considerable courage, became one of a minority of only seven Congressmen who in May 1965 opposed a supplemental appropriation for the Vietnam fighting. Again, in March 1966, New York's independent-minded Representative was one of only three Congressmen to vote against the Johnson administration's $13,135,719,000 supplemental defense and foreign economic aid appropriations bill.

Along with several of his colleagues Ryan introduced the Jury Selection Act of 1966, which he himself described as "designed to assure the speedy and fair desegregation of juries by giving the Attorney General power to send Federal jury commissioners to counties with segregated juries as the result of an administrative finding." Also during 1966, with the support of nine Senators and thirty-eight fellow Representatives, he called for the immediate establishment of a joint Congressional committee to study ways of broadening the Selective Service system into a national service program.

A decisive triumph at the polls in November 1966 over Republican Norman C. Harlowe and Conservative Mrs. Caroline S. Weller returned Ryan to Congress for his fourth term. In the same election Governor Nelson A. Rockefeller of New York won re-election over the challenging Democrat, Frank O'Connor. Ryan attributed the Democratic defeat in the gubernatorial race to failure of the party leadership to put political interests ahead of personal desires. He referred to O'Connor as "a boss-picked candidate who was not a clear liberal," and he recommended that the 1967 state legislature take up as its first business the establishment of "direct primaries through which people could choose their candidates for statewide office."

When the Ninetieth Congress convened in January 1967, Ryan was assigned to the Interior and Insular Affairs Committee, as well as to the Science and Astronautics Committee. One of the first tasks of the House of Representatives was to vote on the question of the seating of Democrat Adam Clayton Powell of Harlem, who had been charged with misconduct. Ryan favored a resolution that would have permitted Powell to take his seat pending a final decision on his qualifications by a seven-member committee. The majority of Representatives, however, rejected the measure in favor of a resolution to deny Powell his seat, at least temporarily.

In 1949 William F. Ryan married Priscilla Marbury, a Bryn Mawr graduate who sometimes helps him with campaigning. They are the parents of one son, William Fitts Jr., and three daughters, Priscilla, Virginia, and Catherine. Ryan's faith is the Roman Catholic. Oliver Pilat described him in the New York *Post* (August 26, 1962) as "a six-foot redhead with a fiery manner and a contagious smile." Woody Klein, once remarked, "Ryan is the only man I know in public life who makes it a practice to step on the toes of Southern Congressmen, Con Edison, and New York real estate men all at the same time."

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SACHS, NELLY (zäks)

Dec. 10, 1891- Poet; dramatist
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For "her outstanding lyrical and dramatic writing, which interprets Israel's destiny with touching strength," Nelly Sachs was named co-recipient with the Israeli author Shmuel Yosef Agnon of the 1966 Nobel Prize in Literature. "Agnon represents the State of Israel. I represent the tragedy of the Jewish people," Miss Sachs declared after being informed of the award. A refugee from Nazi Germany and a resident of Sweden since 1940, Miss Sachs began to write in her teens but achieved international recognition as a poet and dramatist only relatively late in life. Professor Harry Zohn of Brandeis University, writing in *Jewish Quarterly* (Winter 1966), called her "a poet of uncompromising truthfulness [who] creates on a large canvas and lifts the tragedy of her time, of her people, onto a higher plane."

Nelly Sachs—who was known as Leonie in her youth—was born in Berlin, Germany on December 10, 1891, the only child of William and Margarethe (Karger) Sachs. Her father was a well-to-do industrialist, who had several inventions to his credit and one of her cousins was the late Dr. Manfred George, the editor of the New York German language weekly *Aufbau*. Growing up in an upper middle-class and religiously emancipated German-Jewish atmosphere in the Tiergarten district of Berlin, Miss Sachs obtained her early training from private tutors and from her father, and attended the Höhere Töchterschule in her home city for her secondary education. She was said to have been somewhat shy and withdrawn as a young girl, a quality that seems to have remained with her. Encouraged by her parents, she became interested in music, literature, and the dance at an early age, and at one time she wanted to become a dancer.

At fifteen Nelly Sachs received as a gift the novel *Gösta Berling* by Selma Lagerlöf (who won a Nobel Prize for literature in 1909), and she was so impressed by the book that she embarked upon a correspondence with the noted Swedish author that lasted many years. At seventeen she began to write poems, including some sonnets and puppet plays, using the lyrical symbolism of the nineteenth century Romantic poets. Ignoring the currently popular literary trends of the Expressionist avant-garde, she wrote in traditional rhymed form about scenes of nature, animals, flowers, and figures from mythology. Some of her work appeared in literary journals, and on one occasion the author Stefan Zweig, who seemed to have been impressed by the "ecstatic quality" of her verse, reportedly helped to arrange for publication of one of her poems. In 1921 Miss Sachs published the volume *Legenden und Erzählungen* (Legends and Tales), which she dedicated to Selma Lagerlöf, but the book attracted little attention. Between 1929 and 1933 some of her poems appeared occasionally in such newspapers as the *Berliner Tageblatt*. Those early literary ventures represented more of a pastime than a career for Miss Sachs, who continued to live a withdrawn and

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sheltered life, removed from the mainstream of the contemporary literary world.

After the Nazis rose to power in Germany in 1933, Miss Sachs lived more and more in fear of arrest or deportation while most of her relatives and friends disappeared one by one. Finding solace in Jewish and German mysticism, she studied the Old Testament prophets and psalmists, the books of the Kabbala, the writings of the Hasidim, and the works of such Christian mystics as Jakob Böhme. Until 1938 her poems continued to appear occasionally in Jewish publications.

In May 1940, just before she was slated to be placed in a forced labor camp by the Nazis, Miss Sachs managed to flee with her mother to Stockholm through the help of Selma Lagerlöf, who shortly before her death had interceded with the Swedish royal family on her behalf. In the ensuing years of poverty Miss Sachs lived in a one-room apartment in Stockholm with her ailing mother (who died in 1950) and associated only with a small circle of friends. After becoming proficient in the Swedish language, she began to make a modest living by translating Swedish poetry into German.

Concurrently with her translation work, Miss Sachs resumed her own writing. Her lonely existence afforded her the time to contemplate Nazi atrocities and the fate of the Jews of Europe, and she determined to serve as a representative witness of her people's sufferings through her writings. "Writing was my mute outcry," she has recalled. "I only wrote because I had to free myself." Departing radically from her earlier neo-Romantic verse, she wrote cycles of unrhymed, rhythmically structured, psalm-like lyrics and dramatic scenes, rich in symbolism and brilliant metaphors. Each of her poems constitutes a stanza of a single, never-ending epic poem centered around the theme of Jewish martyrdom. Religious in its nature and intensely personal and universal at the same time, her poetry has a mystical and visionary quality like that of the pronouncements of the Biblical prophets. It reaches out beyond the material world into a realm of the spirit. The bitter laments of her early postwar poems gradually gave way to an identification of the fate of European Jewry with the suffering of all mankind and conveyed a message of peace and reconciliation.

In her first postwar collection of poems, *In den Wohnungen des Todes* (In the Dwellings of Death), published in East Berlin in 1946, Miss Sachs presented a series of epitaphs to her "dead brothers and sisters" who had fallen victims to the Nazis. Her second volume of verse, *Sternverdunkelung* (Eclipse of the Stars, 1949), carried as its theme a faith in the ability of the Jewish people to survive and carry on their mission. A third collection of her poems, *Und niemand weiss weiter* (And No One Knows How to Go On), was published in 1957. With the appearance of her fourth volume, *Flucht und Verwandlung* (Flight and Metamorphosis), in 1958, Miss Sachs began to be recognized by German critics as a poet of some importance. Harry Zohn noted in the *Jewish Quarterly* (Winter 1966) that the poetry in *Flucht und Verwandlung* "bears witness to the purging power of suffering which we associate with true religiosity and martyrdom."

A comprehensive collection of the poems of Nelly Sachs, entitled *Fahrt ins Staublose* (Journey Beyond the Dust) was published in 1961 by the Suhrkamp-Verlag in Frankfurt, which also issued the smaller collection, *Ausgewählte Gedichte* (Selected Poems) in 1963. Her later poems are contained in the volume *Späte Gedichte* (1965), which includes the sequence "Glühende Rätsel" (Glowing Riddles). Harry Zohn commented on the later poems in his *Jewish Quarterly* article: "These poems reduce everything earthly to its barest substance. Through the metaphors of dust and sand Nelly Sachs lifts the fate of those who died in extermination camps into a cosmic plane." Miss Sachs has recorded her own readings of some of her poems. Only a few examples of her work have thus far been translated into English. Her poem "Aber vielleicht" (But Perhaps) is included in Gertrude C. Schwebell's anthology *Contemporary German Poetry* (New Directions, 1962). Other poems, translated by Harry Zohn, appear in such periodicals as *Jewish Quarterly, Congress Bi-Weekly, Jewish Currents,* and *Midstream.* A new collection of her poetry was scheduled to be published in German in December 1966. In October 1967 Farrar, Straus & Giroux published *O the Chimneys,* a volume of Miss Sachs' poetry translated into English by Michael Hamburger, Christopher Holme, Ruth and Matthew Mead, and Michael Roloff.

In her dramatic scenes Miss Sachs tried to transcend the limitations of poetry so that she could present her message in a new dimension. Her first, and best-known play, *Eli; Ein Mysterienspiel vom Leiden Israels* (Eli; A Mystery Play of the Sufferings of Israel), which she wrote in 1943, was first published in a limited edition in 1951. Set in a small Jewish town in Poland, the play centers upon the death of an eight-year-old flute-playing shepherd boy at the hands of a Nazi soldier. The play was presented on two West German radio stations in 1958 and produced on stage in Dortmund in 1962. The Swedish composer Moses Pergament has composed an opera based on the drama. *Eli* is included, along with such other dramas as *Abra-*

ham im Salz (Abraham in Salt) and *Nachtwache* (Nightwatch), in the volume *Zeichen im Sand* (Signs in the Sand), a collection of fourteen of Miss Sachs's short plays and dramatic scenes, published by Suhrkamp in 1962. In her plays, Miss Sachs dwells upon the ancient themes of the hunter and the hunted, and of victim and executioner, and she equates the fate of the Jews with the fate of humanity. At present she is reportedly working on a new drama, in which she plans to use ballet.

Miss Sachs has been much praised for her translations of Swedish poetry into German. Her first anthology of translated Swedish verse, *Von Welle und Granit; Querschnitt durch die schwedische Lyrik des 20. Jahrhunderts* (Of Granite and the Wave; a Cross-section of Swedish Lyric Poetry of the Twentieth Century) was published in East Berlin in 1947. A second collection, *Aber auch diese Sonne ist heimatlos; Schwedische Lyrik der Gegenwart* (But This Sun is Also Homeless; Contemporary Swedish Lyric Poetry), for which she received a subsidy from the Swedish government, appeared in 1957. She has also translated several volumes of works of individual poets, including those of Gunnar Ekelöf, who is regarded as Sweden's greatest contemporary poet. In recognition of her work, the Swedish poets' association awarded her its literary prize in 1958.

Because of her message of reconciliation, her faith in Germany's younger generation, and her contributions to the literature of her native language, Miss Sachs has been widely honored in Germany. In 1959 she received the Kulturpreis der deutschen Industrie and the Jahresring literary prize, and in the following year she visited Germany for the first time in twenty years to accept the Annette von Droste-Hülshoff prize for poetry. On the occasion of her seventieth birthday, in 1961, the city of Dortmund established an annual Nelly Sachs prize for literature and granted her a lifetime pension. In the same year the Suhrkamp-Verlag published a Festschrift entitled *Nelly Sachs zu Ehren.* (A second volume was issued five years later, in honor of her seventy-fifth birthday.) In October 1965 Miss Sachs was awarded one of West Germany's top literary honors, the Peace Prize of the German Booksellers' Association. West Germany's President Heinrich Lübke, in a message sent for that occasion, praised her poems as "works of forgiveness, of deliverance, of peace." The Hamburg newspaper *Die Welt* noted at the time, as quoted by Harry Zohn in *Congress Bi-Weekly* (November 7, 1966): "To the millions of nameless and voiceless who are generally recalled only in the form of merciless, six-digit figures, Nelly Sachs has given mouth and voice."

On October 20, 1966 the Swedish Academy announced that Nelly Sachs and Hebrew writer Shmuel Yosef Agnon had been chosen to share the $60,000 Nobel Prize in Literature as "two outstanding Jewish authors, each of whom represents Israel's message to our time." Dr. Anders Osterling, the chairman of the Nobel committee, noting that the two writers "complement each other in a splendid striving to present the cultural heritage of the Jewish people," said that Miss Sachs's poetry had "become the most intense artistic expression of the Jewish spirit's reaction to suffering in our time," and that it expressed the tragedy of the Jewish people "in lyrical laments of a painful beauty." The presentation of the Nobel awards by Sweden's King Gustav VI Adolf at Stockholm on December 10, 1966 coincided with Miss Sachs's seventy-fifth birthday. Upon receiving the award, Miss Sachs said: "It seems to me that a fairy tale has come true."

Described as "the chronicler of Jewish fate in our time," as "the poetess of the holocaust," and as a "soul sister of Franz Kafka," Miss Sachs ranks with Else Lasker-Schüler and Gertrud Kolmar as one of the great German-Jewish women poets of the century. Concerning her style, Harry Zohn observed in the *Jewish Quarterly* article: "She writes with the careful craftsmanship of a Hölderlin, Novalis, or Rilke; there is something age-old and timeless about her language, an exquisite German replete with images drawn from Jewish mysticism. . . ." The critic Kurt Pinthus called her work "the presumably final expression in the German language of the ancestral sequence of 3,000 years which began with the psalmists and the prophets." The Stockholm editor and critic Olof Lagercrantz, who has written a biography of Miss Sachs in Swedish, is convinced that "some day her place in the poetry of the world will be self-evident."

Nelly Sachs, who is now a Swedish subject, has never married. Her Stockholm apartment has become a Mecca for some younger German writers, and she carries on an extensive correspondence with literary people throughout the world. Nelly Sachs is gray-haired and slight of build, with a friendly and sensitive face. Although lyrics come to her spontaneously, "like taking a breath," she has to expend more effort on her dramatic works. Miss Sachs is a member of the Bayrische Akademie für schöne Künste in Munich; the Freie Akademie der Stadt Hamburg; and the Darmstädter Akademie für Sprache und Dichtung.

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SAGER, RUTH

Feb. 7, 1918- Geneticist; university professor
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Known among geneticists as the "high priestess of the second genetic system," Dr. Ruth Sager, professor of biology at Hunter College, has through meticulous research overcome many of the obstacles

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that had previously stood in the way of the study of non-chromosomal genes. The concept of a second set of genes outside the chromosomes—a concept that differs radically from the nineteenth-century theory of genetics developed by Gregor Mendel—had long intrigued geneticists, but it was not until Dr. Sager's findings were revealed that a fairly clear picture could be obtained as to how this genetic pattern operates. There are indications that the evidence presented by Dr. Sager may contribute significantly to cancer research. It might, furthermore, help to adjust the differences in genetic concepts between Western scientists, who have generally accepted Mendelian theories of genetics, and the geneticists of the Soviet Union, who have long believed that acquired characteristics may be transmitted apart from the chromosomes in the nucleus of a living cell.

Ruth Sager was born in Chicago on February 7, 1918, one of the three daughters of an advertising executive. Her parents, who were well-versed in literature and the arts, reared their children in an intellectually stimulating environment and encouraged their academic aspirations. After graduating from high school in 1934 Ruth Sager matriculated as a liberal arts student at the University of Chicago, where the noted educator Robert Maynard Hutchins was then president. Those were the early years of Hutchins' administrative reorganization, during which the university acquired a reputation as a unique institution that featured a broad and varied liberal arts curriculum. Ruth Sager has said that her education at the University of Chicago was "the best thing that ever happened to me" (New York *Post*, December 4, 1963). Although she originally had no particular plans for a career in science, an undergraduate survey course stimulated her to go further in this area, and she has credited the university with awakening her interest in biology.

The University of Chicago conferred a B.S. degree on Ruth Sager in 1938. Later she undertook graduate work in plant physiology at Rutgers University, which awarded her an M.S. degree in 1944. When she enrolled as a doctoral candidate at Columbia University, she chose genetics as her special field because, as she has said, "it is the most logical and orderly part of biology." She was aided by a fellowship at Columbia in 1945-46 while working under the guidance of Dr. Marcus Rhoades, an eminent botanist, whose influence opened new areas in the field of genetics for her. She obtained her Ph.D. degree from Columbia in 1948, and in the following year she joined the staff of the National Research Council as a Merck Fellow. In 1951 she was appointed to the research staff of the Rockefeller Institute as an assistant in biochemistry, and there she began exploring ideas in genetics that differed radically from generally accepted theories.

The classical approach to genetics conformed to the chromosome theory of inheritance formulated in 1865 by the Austrian monk Gregor Johann Mendel on the basis of his observations of the transmission of hereditary characteristics of green peas. Mendel's work lay largely neglected until the turn of the century, when it was taken up by three scientists, Hugo De Vries of Holland, Karl Erich Correns of Germany, and Erich Tschermak-Seysenegg of Austria, working independently of each other. The research of these three and of others who followed them bolstered the Mendelian law of inheritance—that the transmission of inherited characteristics is controlled by the delicate threadlike chromosomes found in the cell nucleus. The chromosomes (or colored bodies), microscopic in size, are found in all species, and every species has a definite, unchanging number. The ultimate units of heredity are the genes, which are arranged in a linear fashion along the entire length of the chromosome. Their chemical structure is similar to that of nucleoproteins, which are compounds of a nucleic acid and protein. Geneticists generally believe that the genes control heredity by regulating certain biochemical reactions, and that their function may be similar to that of enzymes.

In the course of her studies Dr. Sager began to question the basic tenet of prevailing genetic theory, which was that chromosomal genes constitute the sole genetic apparatus of the cell. She told Barbara Yuncker in the New York *Post* interview (December 4, 1963) that the concept of non-chromosomal genetics "was there for us to look at even before chromosomal genetics had really been accepted as established." She pointed out that even the research of Correns suggested, as early as 1908, the possibility of a secondary set of genes exclusive of the chromosomes. Correns first noted the phenomenon of a white-striped offspring of an all-green plant. When he crossed the striped plant with a purebred green one, the offspring all had stripes, which appeared to be the dominant characteristic. The stripes continued through many generations and an all-green plant never reappeared. Although the German researcher was unable adequately to explain this "breaking" of the Mendelian law of inheritance, he was implicitly indicating a modification of the law: the stripes on his plant were carried from parent to offspring by genes that existed outside the chromosomes. "I have always been intrigued by the physicist's approach to scientific inquiry, particularly in the fact that the way to find out something really new is to question the basic tenet of existing theory," Dr. Sager has recalled. "In this case, the theory that chromosomal genes constitute the total genetic apparatus of cells was already under fire. The serious possibility of a second genetic system, however, was rarely discussed. I found this situation challenging."

Dr. Sager's research on non-chromosomal genes, which she began while at the Rockefeller Institute and continued after her appointment in 1955 as a research associate in the zoology department of Columbia University, was part of a long-range study of the subject, supported by the United States Public Health Service and the National Science Foundation. During the early stages of her research, Dr. Sager collaborated with Dr. Yoshihiro Tsubo.

Before Dr. Sager's work on the subject, the non-chromosomal gene did not appear to be an appropriate subject for scientific research. Although researchers in the past had on a number of occasions reported isolated and unrelated incidents in which a gene outside the chromosomes appeared in a single-celled micro-organism, these genes defied standard laboratory procedures employed to detect chromosome genes. They resisted internal and external stimuli and could not be spontaneously mutated either by radiation or chemical injection. Dr. Sager has expressed the belief that these qualities of stability and hardiness have endowed the non-chromosomal gene with the power to resist environmental changes to which chromosome genes have succumbed.

The first breakthrough in the study of non-chromosomal genes occurred in 1953, when Dr. Sager, while investigating the chromosomal heredity of an alga called Chlamydomonas, discovered a gene outside the chromosomes that controlled the plant's sensitivity to streptomycin, an antimicrobial drug. The alga could live in an environment containing streptomycin only when it had its resistant gene. When the streptomycin-resistant alga was mated with a sensitive strain, the offspring all acquired a capacity for resistance to the drug. These mutants had a new variety of genes existing outside the chromosomes, and each gene controlled a particular aspect of the cell's chemistry. As Dr. Sager probed more deeply into the subject of a second genetic system she realized that the genes she observed, while existing outside of the chromosomes, were permanent cell constituents that replicated and segregated in a normal manner consistent with cell division.

The alga Chlamydomonas, which Dr. Sager selected for her research (and which she nicknames "Clammy"), has proved to be an admirable micro-organism for genetic and physiological investigations. The minute greenish, orange-eyed plant, which is about one-fiftieth of a millimeter in diameter and has two hair-like tentacles for locomotion, is found in ponds and mud puddles. It is normally asexual, but it is capable of sexual fertilization. This made it possible for Dr. Sager to cross male and female species in the laboratory, a method found highly successful when used to obtain information on chromosome genetics. Scientists had previously mistakenly surmised that the non-chromosomal gene was transmitted only by the female (although it was present in both sexes) and they did not pursue mating experiments. Dr. Sager established that the male as well as the female often transmitted non-chromosomal genes. She crossed maternal and paternal non-chromosomal genes and produced hybrids, which she then recrossed. This method allowed her to prove that hereditary factors such as shape, size, and resistance to external conditions could be passed through many generations without being subject to the "tyranny of chromosomes." Dr. Sager presented the findings of her early research with Chlamydomonas in the first Gilbert Morgan Smith Memorial Lecture, delivered in February 1960 at Stanford University—and published in *Science*, November 18, 1960—and at a meeting of the Society of American Bacteriologists at Philadelphia in May 1960. She reported on further developments in her studies of non-chromosomal genes at international congresses in the Hague in September 1963 and in Edinburgh in August 1964.

Dr. Sager's studies of the offspring of streptomycin-resistant Chlamydomonas revealed new properties in their non-chromosomal genes that were the results of mutations. A significant aspect of the mutations was that they were produced in non-chromosomal genes exclusively, without affecting the chromosomal variety. Evidence of non-chromosomal inheritance was observed from the order in which the alga transmitted its mutations, or new traits, to successive generations, a process that would not have been possible on the basis of Mendel's laws of chromosome-carried inheritance. Dr. Sager has suggested that every cell contains duplicate non-chromosomal genes rather than a single gene for a specific characteristic, as would be the case in Mendelian inheritance. These cells were mated to produce an enlarged cell called a zygote. In the process, all offspring containing only female non-chromosomal genes were destroyed, while those carrying both male and female non-chromosomal genes were permitted to survive. By studying the progeny of these exceptional zygotes Dr. Sager has demonstrated that non-chromosomal genes have an orderly arrangement differing markedly from that of chromosomal genes. Under such conditions of forced experimentation, Dr. Sager found that the sorting, or arrangement, of the genes of zygote progeny occurs one step behind that of genes carried in the chromosomes, and that non-chromosomal genes sorted out at varying ratios characteristic for each type of gene. Chromosomal genes, on the other hand, sorted out at a ratio of one to one among the offspring. Further investigation indicated that chromosomal and non-chromosomal genes co-operated and did not act adversely on each other.

The chemical composition of non-chromosomal genes has not yet been definitely determined, but Dr. Sager has suggested that they consist of small packets of a nucleic acid differing in basic composition from the genetic material called deoxyribonucleic acid (DNA), which is responsible for transmitting inheritance in chromosomal genes. On the basis of laboratory experiments Dr. Sager has hypothesized that non-chromosomal genes may have evolved before the genetic DNA chromosome and that they may be closer to the origin of cellular life. If this hypothesis is correct, non-chromosomal genes would seem to be vestigial remains of reproductive life from an era that preceded the evolution of chromosomes. Although the location of non-chromosomal genes in the cell has thus far not been determined, scientists have found evidences of the type of nucleic acid believed to be characteristic of these genes in chloroplasts of plant cells. Studies of higher plants have shown that chloroplast formation has been influenced both by non-chromosomal and chromosomal genes. Dr. Sager has also suggested the possibility of the presence of non-chromosomal genes in the mitochondria, the energy centers of cells.

As the ultimate goal of her research Dr. Sager hopes to be able to learn how an actual living cell is constructed. By demonstrating the existence of a heredity-determining substance outside the chromosomes she has already simplified the process by which cell-like objects might eventually be created in the laboratory. Her research in genetics has, furthermore, shed light on problems of drug resistance, and it has opened new avenues in developing possible methods of cancer control. Researchers who are working more directly in the cancer field have acknowledged that the second genetic system outside the nucleus may be a factor in the processes that make a cell cancerous. Thus, Dr. Margit M. K. Nass of the University of Pennsylvania has suggested that if cancer is caused by a virus, much of the basic damage inflicted by such a virus might be localized within the second genetic system. Dr. Nass and her associates, screening cells of animal species from flatworms to man, have found abnormal mitochondrial DNA in cancerous cells. While Dr. Nass has thus far offered the cancer suggestion only as scientific theory, she has unequivocally stated that cancer researchers must pay more attention to the second genetic system.

In her interview with Barbara Yuncker in the New York *Post* (December 4, 1963) Dr. Sager observed: "Everything is moving so fast that all important scientific communication is verbal. Things do get published in journals, of course, but that's for documentation." She herself has written a number of articles for scientific periodicals and she is coauthor, with Francis J. Ryan, of the book *Cell Heredity* (Wiley, 1961). Dr. Sager travels extensively to international genetics conferences to discuss her own research projects and those of her colleagues around the world. Although her theories on non-chromosomal genes had been greeted in the beginning with some skepticism, she had the support of many of the world's leading geneticists when she presented her findings on the subject in March 1965 at a London symposium co-sponsored by the Royal Society and the Genetical Society of Great Britain. Dr. Sager is a member of the Genetics Society of America, the American Society of Bacteriologists, and the New York Academy of Sciences. In 1961 she was promoted to the position of senior research associate in the zoology department at Columbia University, and in 1966 she left Columbia to become a professor of biology at Hunter College of the City University of New York.

Dr. Ruth Sager, who according to one source was married in 1944, has been described as a tall, striking brunette with a ready smile and a voice that, as Barbara Yuncker observed in the New York *Post* article, "carries a merry lilt." She lives alone near Columbia University, in an apartment that is furnished in Danish style, with bright colors. She collects modern art, which, she has said, is the subject "I know second most about." Dr. Sager derives her greatest pleasure from her work, and she speaks of the algae with which she conducts her experiments, according to Barbara Yuncker, "in terms of cozy friendship." In the New York *Post* interview she described herself as "probably the happiest person I know."

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SALES, SOUPY

Jan. 8, 1926(?)- Comedian
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The name of Soupy Sales—whether it appears on the television screen or on record labels or on such items as ties, dolls, and sweatshirts—has proved irresistible to thousands of children, teen-agers, and adults, who hail him as the prince of hilarity. For about thirteen years, from 1953 to September 1966, Soupy Sales performed live on television five or six days a week, first in Detroit, next in Los Angeles, and then in New York. In 1966 the *Soupy Sales Show* became widely syndicated in the United States and was seen also in Canada and Australia, while its star ventured into motion pictures and the theater. His humor has been called "in," "avant-garde," and "camp" (something so bad that it is considered good). Some admirers see his pie-throwing and similar antics as belonging to the traditions of *commedia dell'arte* and of the Mack Sennett silent films. To TV viewers who are not Soupy Sales enthusiasts his success is incomprehensible, however undeniable.

Soupy Sales was born Milton Hines on January 8 in rural Franklinton, near Wake Forest, North Carolina. Sources vary widely regarding his age, but several suggest that his most likely birth date is 1926. He is the youngest of three sons of a Franklinton clothing store proprietor, Irving Hines. One of his brothers, Leonard Hines, is a physician in Kingsport, Tennessee; the other brother, Jack Hines, practises law in Lancaster, Ohio. In childhood he was called both Soupbone and Soupy, because Hines and Heinz sound alike. His father died when Soupy was five, and his mother took over the work at the store. Later the family moved to Huntington, West Virginia, where he attended high school. He took part in student dramatic productions and was well liked by his classmates, who voted him "Most Popular Boy in the Class."

World War II was still in progress when Soupy Sales graduated from high school. He entered the Navy, or as he puts it, "I found a way to beat the

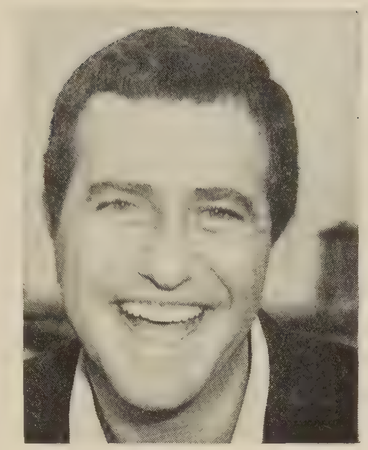
Army, I joined the Navy!" Assigned to the Pacific theater, he served aboard the flagship of the Seventh Fleet, the USS *Randall;* he also took part in the invasion of Okinawa. Upon his discharge from the Navy, he returned to Huntington and enrolled in Marshall College to major in journalism. In 1949, after he had earned his B.A. degree, he took a job as a $20-a-week script writer for a Huntington radio station. He has never been employed as a journalist, but his training has probably helped him in writing his own shows.

Working as a script writer by day and as a nightclub entertainer at night, Soupy Sales soon discovered that he liked performing more than writing, even though someone else generally won the amateur-show first prizes. "Many a night," he has recalled, "I drove eighty miles to do a show for $15." At the radio station he gave up writing scripts to try his luck as a disc jockey—a job to which his friendly, extroverted personality made him well suited. In his apprenticeship years his idol was Harry Ritz of the Ritz Brothers team. Sales, who has been called "a born clown," recognized in Harry Ritz a natural comedian, not just an actor playing comedy roles.

In the early 1950's Sales left Huntington for Ohio, to acquire further experience as a radio and television entertainer in Cincinnati and Cleveland. Then he moved on to Detroit, where the name Soupy Sales first became nationally known. He had changed his name because, according to one account, a station manager thought that Soupy Hines sounded too much like an advertisement for Heinz's 57 Varieties. Through his daily live TV performances for children, broadcast locally over WXYZ-TV, Sales developed in Detroit the format and techniques that distinguish his work from that of other comedians. He soon became the city's top-rated television personality, and in 1955 ABC-TV chose him as the network summer replacement for the popular *Kukla, Fran and Ollie.* In October 1959 *Lunch with Soupy Sales,* a Saturday noontime program, had its network première over ABC-TV. A fast-paced mixture of slapstick comedy and "Words of Wisdom," among other ingredients, the show was intended to appeal mainly to children, but over half of Soupy Sales' viewers were found to be adults.

After about seven years in Detroit, in early 1961 Soupy Sales took his program to Los Angeles, where within a year the *Soupy Sales Show* climbed to first place in popularity among local television presentations. Later, in launching his Friday nighttime network show, he had the help of Frank Sinatra, who appeared as a surprise guest star and was clobbered, along with Sales, by a custard pie in the face. Other Hollywood celebrities who became targets of the pie in later episodes included Tony Curtis, Burt Lancaster, and Jerry Lewis. Sales himself, about this time, guested on such prominent programs as the *Ed Sullivan Show, Route 66,* and *Ensign O'Toole.*

Then inexplicably, or so it seemed to Soupy Sales's admirers, the ratings of the nighttime show declined, and in April 1962, ABC dropped it from the network. Soupy Sales continued to break attendance records, however, wherever he made personal appearances, at shopping centers and stadiums. During the summer of 1962 he was among the substitute masters of ceremony on NBC-TV's *Tonight Show,* and he is proud that he drew ratings second only to those of Jerry Lewis. But not all critics applauded his excursion into purely adult entertainment. Harriet Van Horne described him in the New York *World-Telegram and Sun* (June 6, 1962) as "an anxious man with blurred diction and the arrogance that probably hides a sinking heart."



SOUPY SALES

When work for Soupy Sales became somewhat scarce in Hollywood, he set out for the East Coast. The *Soupy Sales Show* was first televised in New York City over WNEW-TV on September 7, 1964 and was quietly received by local critics, one of whom, John Horn of the New York *Herald Tribune,* described it as "an average children's program of commercial television." The antiquated setting of the show has been variously called a madhouse, a nuthouse, and a funhouse. Among its residents are two dogs, represented only by huge paws and growls, several puppets, and an unseen elderly couple who occupy a pot-bellied stove. Soupy Sales, wearing a sloppy black sweater and a floppy bow tie, exchanges jokes with all of them and with off-camera visitors outside the door. Almost all the voices except Sales's belong to Frank Nastasi. Sometimes the camera crew and floor crew take part in the horseplay.

Everything went smoothly on the *Soupy Sales Show* for about four months after its arrival in New York. Then on New Year's Day of 1965 its young viewers heard their idol tell them to go to their fathers' wallets and to remove "those little green pieces of paper with pictures of George Washington, Benjamin Franklin, Lincoln, and Jefferson on them." "Send them to me," Soupy Sales promised, "and I'll send *you* a postcard from Puerto Rico." It was just a joke, he said later, that he had been using for years. But on this occasion some irate parents protested to Channel 5 officials, who complied by suspending the show for almost a week as a disciplinary measure.

Soupy Sales's fans, who turned out to be largely high school and college students, responded by picketing the WNEW-TV studios and by flooding Channel 5's switchboard and mailbox with demands for the return of their favorite comic. Impressed by the size and makeup of his following, Soupy Sales's employers shifted his show from 4:30-5:30 P.M., considered "little-tyke" time, to 6:30-7:30 P.M., when he could compete with the *Huntley-Brinkley Report* for the attention of an older audience.

New York teenagers also showed their loyalty to Soupy Sales in April 1965, when they turned out by the thousands to cheer his performances at the Paramount Theater. During a ten-day stint, which paid him $20,000, he headlined a rock 'n' roll vaudeville bill that featured the Hullabaloos, the Detergents, and others. He caused a near riot among his excited fans by dancing "The Mouse"—a routine in which he exposes his upper teeth, raises his hands to his ears, and wiggles his fingers and chews in time to the music. At times during his act the audiences became so vociferous in expressions of delight that he had to resort to placarded jokes. During the preceding month his recording of "Do the Mouse," an ABC-Paramount disc, had sold more than a quarter million copies in New York alone. Among his other recordings are "Spy with a Pie" for ABC-Paramount and *The Soupy Sales Show* for Reprise.

In 1966 Sales did not renew his contract with WNEW-TV, partly perhaps because he objected to having his weekday shows switched to the mid-afternoon and his Saturday show to the morning. His last presentation of the *Soupy Sales Show* on Channel 5 in early September 1966 brought the total number of his TV appearances to 5,370, which, according to Leonard Lyons, was greater than that of any other person in the medium. Among the shows other than his own on which he has fairly recently performed are the *Mike Douglas Show, First Impressions*, the *Edie Adams Show*, the *Les Crane Show, ABC Night Life*, and *Hullabaloo*.

Some 260 episodes of the *Soupy Sales Show* were in syndication during 1966 in thirty cities in the United States and in cities in Canada and Australia. Soupy Sales had, however, for many years attributed his appeal in large measure to the fact that he was one of the few comedians performing live on TV. "Everyone else is filmed," he has pointed out, as quoted in *TV Guide* (October 9, 1965), "but I'm on there live, and people know the difference." Another reason for his success, he has explained, is that at a time when situation comedy is being overworked, he is willing to take a chance on old-fashioned devices like his cliff-hanger serial, "Philo Kvetch"; on modified burlesque gags; on pratfalls, pie-throwing, and other physical jokes. Since the beginning of his career in television he has been hit in the face with over 19,000 pies—filled, he has disclosed, with aerosol shaving cream, which is easier to clean up than custard. Gerald Nachman of the New York *Post* (April 25, 1965) called Soupy Sales's show a "phantasmagoria of Dada." Some TV critics are at a loss to explain Soupy Sales's magnetism, but others regard him as a talented, hardworking comedian whose spontaneity and warmth account for the affection and devotion of his fans. Youngsters find it easy to identify with him because he makes them feel he is one of them. Soupy Sales's young admirers are frequently quoted in the press as insisting, "He's a nut, like us."

In an article on Soupy Sales in the New York *Herald Tribune* (January 24, 1965), David Newman and Robert Benton wrote, "Soupy is Television. Put him in another medium and he'd vanish. He belongs on that little screen, live, trading one-liners with the puppets and the cameramen as if there were no difference between them." He did not, however, vanish when he played at the Paramount Theater, and as if to prove his versatility as an entertainer, he has signed a contract with Columbia Pictures to perform in several films. His first movie, *Birds Do It*, was completed in 1966 and later in the year he began work for Columbia on *The Big Dog*, whose producer, Walter Shenson, made the Beattle films. Soupy Sales made his debut on the legitimate stage as the star of *Come Live with Me*, in which he portrayed a Hollywood screenwriter in London. After pre-Broadway tryouts, the play opened in New York City in January 1967. The critics had kind words for Sales's performance but not for the play, and it closed after only four performances. During the summer Sales appeared in a revival of the musical *Hellzapoppin* at Expo 67 in Montreal, and in the autumn he played a zany magazine writer in a production of Neil Simon's comedy *Star-Spangled Girl*, at the Mineola Theater on Long Island.

Soupy Sales has black hair and hazel eyes, weighs 160 pounds, and stands six feet tall. It is said that offstage and onstage he has the same personality. In June 1950 he married Barbara Fox, whom he had met when he was a college student in Huntington. They are the parents of two teen-aged sons, Tony and Hunt. Mrs. Sales, once a fashion model, is the joint owner of a dress shop. The family lives in a brownstone house on Manhattan's Upper East Side. Soupy Sales's grandparents were Hungarian Jews, but he has said, according to Gerald Nachman, that he is interested "in all faiths." His favorite forms of relaxation are listening to jazz records and painting nonobjective pictures.

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SANTANA (MARTINEZ), MANUEL

May 10, 1938- Spanish tennis player
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In an international poll of sportswriters in December 1966, Manuel Santana of Spain was ranked first among the male amateur lawn tennis players of the world. Santana learned and perfected his game on the clay courts—customary in his native country—where he established his world supremacy in the early 1960's. Moving on to mastery of the faster-paced grass court, he won the United States national championship in 1965 and the All-England title in

1966. He relinquished the latter crown in June 1967, when he was eliminated in the opening round at Wimbledon by Charles Pasarell of Puerto Rico.

Manuel Santana Martinez—who prefers to be called simply Manuel Santana—was born in the Madrid suburb of Chamartín, Spain on May 10, 1938 to Braulio Santana, an electrician and Mercedes Martinez. He has three brothers: Braulio, Nicolas, and Victoriano. At ten Santana quit school and became a ball boy at the Club Tenis de Velasquez in Madrid, and he began to play tennis at the club when he was thirteen. After his father's death, when Santana was sixteen, a family at the club, the Giróns, took him in to ease the strain on his mother and to assure him a proper education. With the Giróns he fell into a disciplined routine, taking tennis lessons in the morning and studying under a private tutor in the afternoon.

Santana began entering—and winning—tournaments when he was seventeen, and during the three following years word of his prowess gradually spread throughout Europe. He did not come to the attention of the world outside of Europe until 1959, when he and Andrés Gimeno scored an upset victory over a complacent British team in the semifinal round of the European zone Davis Cup competition. In June 1961 Santana won the French clay-court championship at the Roland Garros Stadium in Paris, defeating the defending title-holder, Italy's Nicola Pietrangeli, who was then considered the best amateur player on clay courts. Thus becoming the first Spaniard ever to win a major international tennis championship, the emotional Santana wept openly for an hour after the victory in Paris.

In the years following his victory over Pietrangeli, Santana continued to play almost exclusively on clay, establishing his supremacy there. Because most major international tournaments are held on grass courts, he did not draw international attention again until 1964, when he won the Paris competition a second time. Early in 1965 he won the Dixie Championship at Tampa, Florida, defeating Jan Erik Lundquist of Sweden in the final round, and he beat Mexico's Rafael Osuna for a British West Indies championship. He reached the finals of the 1965 Italian championship tournament, where he lost to Australia's Marty Mulligan, and the finals of the Barcelona championships, where he was defeated by his countryman Juan Gisbert.

In the summer of 1965 Santana went to Baastad, Sweden, where, on successive days, he defeated Australia's Fred Stolle and Roy Emerson in clay-court matches. In August 1965 Santana and his teammates, playing on a clay court in Barcelona, ousted the United States from Davis Cup competition. Frank Deford, writing in *Sports Illustrated* (August 30, 1965), commented on the match between Spain and the United States. "Santana showed again that he is the best clay-court player in the world and that he possesses all the prime qualities of the complete athlete—ability, courage, competitiveness and sportsmanship. He exhibited them in abundance during the 4-1 rout of the Americans in Barcelona."

Santana, seeded sixth in the United States national singles championships at the West Side Tennis Club in Forest Hills, New York in September 1965, defeated Arthur Ashe of the United States in four sets in the semi-finals and Cliff Drysdale of South Africa in the final round with counts of 6-2, 7-9, 7-5, and 6-1. Alan Grayson of the *Christian Science Monitor* (September 14, 1965) commented: "Prior to his performances at Forest Hills . . . he was just a name—a guy who had somehow managed to trip up American Davis Cup hopes. And he had done that in front of his own wildly partisan fellow-countrymen in Barcelona—and on clay, of course. Now they [Americans] know him as a little man . . . who can spin, flick, cut, cajole a tennis ball into all sorts of antics, who can lay it dead on a blade of grass. A man who can lure his opponents into a web of subtlety he weaves around them." Santana himself remarked, as quoted in the Washington *Post* (September 14, 1965): "This is something for me—to win on grass. It is also something I hope will be a great thing for my country." (He was the first native of Spain to win the United States title at Forest Hills.) Cliff Drysdale of South Africa observed of Santana: "Nobody can beat him on clay. Maybe only one other—Roy Emerson of Australia—is his equal on grass."

MANUEL SANTANA

Under Santana's leadership, Spain in 1965 reached the Davis Cup challenge round for the first time. Facing Australia's Fred Stolle in the first match of the Davis Cup finals, Santana led at first, two sets to love, but he dropped the final three sets to his opponent. In the second match Roy Emerson defeated Santana's teammate Gisbert, and Santana and Lis Arilla lost the doubles match to John Newcombe and Tony Roche. In a subsequent match, with Australia's retention of the Cup already a foregone conclusion, Santana saved face for Spain with a victory over Emerson, who had been undefeated in eight previous Davis Cup singles matches. Emerson won the first set, but Santana swept the next three by scores of 6-2, 6-4, 15-13. At the conclusion of the match, over 400 Spaniards who had made the trip to Australia lifted Santana to their shoulders and carried him to the dressing room in triumph. Emerson, crushed in spirit, told reporters: "At thirty I'm losing my keenness. I think it's about time I stepped down and let some of the younger players take over. I doubt if I'll play in the Challenge Round again. Manuel has put the handwriting on the wall for me." (He later changed his mind, and is still competing.)

In February 1966 Santana competed in the national indoor championships at Salisbury, Maryland. Unaccustomed to playing on canvas stretched over a wooden floor, he was defeated in the second round by Gene Scott of the United States. At Wimbledon in July 1966 he defeated Australia's Owen Davidson in five sets in the semi-finals and went on to win over Dennis Ralston of the United States, 6-4, 11-9, 6-4. A writer for *Time* magazine (July 8, 1966) described Santana's play in the semi-final and final rounds thus: "For nearly three hours, he [Davidson] and Santana slashed through a grueling 6-2, 4-6, 9-7, 3-6, 7-5 match that pressed Santana into some of the finest shot-making seen at Wimbledon in years. The best, that is, until Santana took on Ralston in the finals. Playing impeccable placement tennis, alternating with spins, drops and some beautifully surgical work at the nets, Santana made virtually no mistakes."

Later in July 1966, Santana fell during a match at Baastad, Sweden and injured his right ankle, which was already weak from a previous injury. He rested for a month, returning to competition in late August, when he and Luis Garcia entered the United States doubles championships at the Longwood Cricket Club in Brookline, Massachusetts. In the third round, Santana and Garcia lost to Joaquin Loyo-Mayo and Marcelo Lara of Mexico in one of the longest matches on record (four hours and eighteen minutes). In September, while defending his title at Forest Hills, Santana fell again during a match and reinjured his ankle. Despite the pain he was suffering, he fought his way to the semi-finals, where he was eliminated by John Newcombe of Australia. Two months later he underwent surgery on his ankle.

Santana returned to competition on February 26, 1967, when he entered the international indoor tennis championships in New York City and defaulted after two sets of his first match. In Paris on June 18, 1967 he defeated Roy Emerson of Australia for the French international grass-court tennis championship, 5-7, 9-7, 6-3, 6-3. On June 26, 1967, unseeded Charles Pasarell of Puerto Rico made Wimbledon history by upsetting Santana, 10-8, 6-3, 2-6, 8-6, in the opening round of the All-England championship tournament. It was the first time that a defending titleholder at Wimbledon was eliminated in the first round. In December Santana led Spain to the challenge round of the Davis Cup competition, but Spain lost the Cup to Australia after Santana was defeated in a singles match by Roy Emerson and in a doubles match with Manuel Orantes by John Newcombe and Tony Roche.

John Lovesey in *Sports Illustrated* (June 12, 1961) quoted a British tennis critic as saying that Santana "on the court . . . sees the ball a yard faster than most others." Lovesey wrote: "The best weapon in his armament is a forehand drive with which he can put any variety of spin on the ball or produce a devastating drop shot. He is a brilliant tactician with the prescience of a crystal gazer during play." Steve Snider in the Washington *Post* (September 14, 1965) observed: "Santana plays . . . with an infinite variety of shots based on the proposition that if you make an opponent reach he may hit a bad shot but if he hits a good one—even if its over your head or seemingly out of reach—you go after it." Santana is capable of powerful volleys, but he is fundamentally, as the sportswriter for *Time* magazine described him, "a precisionist without a big serve."

One of the major reasons Santana has not turned professional is that he feels his country needs him for Davis Cup competition. According to a report in the London *Sunday Times*, reprinted in the Washington *Post* (March 5, 1967), Santana had "the highest market value of top male amateurs, based on promoters' offers for appearances in one-week tournaments on the Continent this year." The "expense" money—the only kind of payment compatible with amateur status—offered him was estimated in the report at $1,000 a week. Off the court, Santana works as a market representative, or sales promoter, for Philip Morris cigarettes.

Santana, who is known to his friends and fans as Manolo, is five feet eight inches tall and weighs 154 pounds. He has chestnut hair and green eyes. "His jutting teeth deny him good looks," Frank Deford wrote in *Sports Illustrated* (July 3, 1967), "but his face—somewhat reminiscent of Fernandel's—is so expressive, his mood so infectiously charming, that the teeth are quickly forgotten." A music lover whose taste runs from Beethoven to Sinatra, Santana carries a record player with him in his travels and buys records by the armful. His other chief recreations are playing soccer, swimming, and going to movies. Santana's intense, nervous temperament periodically causes him to break into a severe rash that baffles doctors. His church is the Roman Catholic.

Manuel Santana was married on September 9, 1962 to Maria Fernanda Gonzales Lopez. The Santanas have two children, Manuel and Beatriz. Santana's serious approach to tennis and to life was indicated by Lovesey in his 1961 *Sports Illustrated* article: "As a touring 'tennis bum,' Manuel Santana made a mockery of that uncomplimentary term. He was a dedicated athlete . . . a dutiful son, brother, and ward who wrote reams of letters to his mother, his brothers and his guardian. And first and foremost, he was the most devoted and faithful fiancé who ever trod the courts." From the Spanish government Santana has received the Gold Medal for Merit in Sports. He also has received Madrid's Gold Medal, and the head of the Spanish state, Francisco Franco, made him a Knight Commander of Elizabeth the Catholic in July 1966.

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SCHWARZHAUPT, ELISABETH (shvärts' houpt)

Jan. 7, 1901- Former West German government official; lawyer
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As West Germany's Health Minister for five years Dr. Elisabeth Schwarzhaupt was the first woman Cabinet member in a land where women had been traditionally relegated to the realm of *"Kinder, Kirche, und Küche"* (children, church, and kitchen). A lawyer by profession, Miss Schwarzhaupt had begun to make her career within the German judiciary by 1933, when her opposition to the Nazis led to her dismissal from government service. During the next few years she served as legal counsel to Germany's pensioners and small investors and to the Evangelical church, and in the post-World War II reconstruction era she emerged as a champion of women's rights and of the stability of the family. Elected to the Bundestag in 1953 as a candidate of the Christian Democratic party, she became a member of the executive of that party's parliamentary faction in 1957. In November 1961 Chancellor Konrad Adenauer appointed her head of the newly created Ministry of Health, and in that office she met with considerable success in coping with such problems as air and water pollution, health education, noise abatement, and consumer protection. Elisabeth Schwartzhaupt was succeeded as Minister of Health by Käthe Strobel on December 1, 1966 when Kurt Georg Kiesinger became Chancellor of the Federal Republic of Germany.

Elisabeth Schwarzhaupt was born in Frankfurt-am-Main on January 7, 1901 to Wilhelm and Frieda (Emmerich) Schwarzhaupt. She is descended on her father's side from four generations of teachers and on her mother's side from Dutch Calvinists who had settled in Germany in the eighteenth century. Her father, who was superintendent of schools in Frankfurt, had been active in the pre-World War I National Liberal party. During the era of the Weimar Republic he was closely associated with the noted statesman Gustav Stresemann and served as a representative of the moderately liberal Deutsche Volkspartei (German People's party) in the Prussian Landtag (state legislature) from 1919 to 1933.

Miss Schwarzhaupt began to take an interest in politics and social problems at an early age, and while still in school she took part in the youth groups of the Deutsche Volkspartei. She received her secondary education at the Schillerschule, a Realgymnasium (a non-classical secondary school emphasizing the sciences) in Frankfurt, where she completed her *Abitur*. She obtained her teachers' diploma in 1920 and then continued her education at the University of Frankfurt. Originally Miss Schwarzhaupt had planned on a journalistic career. On the advice of her parents, however, she decided to study law, and from 1921 to 1925 she engaged in legal studies at Frankfurt and at the University of Berlin with the ambition of becoming a juvenile court judge. After qualifying as a lawyer she worked as a legal assistant in Frankfurt while completing her dissertation. "Währungsklausel im deutschen Schuldrecht," about the currency clause in the German debtors' law. It earned her the degree of doctor of jurisprudence (Dr. jur.). In 1930 she passed her examination as an assessor, or assistant judge.

ELISABETH SCHWARZHAUPT

From 1930 to 1932 Dr. Schwarzhaupt was a staff member of the municipal judicial information bureau in Frankfurt, which provided free legal aid on marital and family problems for women of limited means. Hearing as many as thirty or forty cases a day, she gained considerable insight into the affairs of the poor. In 1932-33 she served as an assistant judge in district and county courts in Frankfurt and Dortmund. Meanwhile she continued to be politically active as a member of the Deutsche Volkspartei. Between 1930 and 1933 she lectured before women's groups, wrote newspaper articles, and took part in election campaigns against the rising Nazi movement. Shortly before Hitler came to power in 1933, Miss Schwarzhaupt published a brochure censuring the Nazis, especially for their policy of keeping women in subjugation. She later courageously defended her views in a public meeting near Frankfurt that was filled with Nazis and was summarily dismissed from her government post when the Nazis gained control.

After a brief period of unemployment in 1933, Miss Schwarzhaupt served until 1936 as a legal adviser to the Reichsbund der Kleinrentner in Berlin, an organization that represented the interests of small investors and pensioners. Her work with that organization dealt in particular with the affairs of the aged and of persons whose assets had been wiped out by inflation. In 1936 she became legal counsel to the central administrative board of the Evangelical Church of Germany, helping the church to resist Nazi encroachments on religious freedom. She was named superior church councilor in 1941.

After World War II, Miss Schwarzhaupt continued with her work in behalf of the Evangelical Church, helping to reconstruct some of its institutions that had suffered under the impact of Nazism and war. In 1948 she was named legal counsel to the foreign office of the church, in Frankfurt, and she traveled widely abroad to deal with such problems as the restoration of confiscated property of the church and the revival of its congregations in foreign countries. At the same time she took part in church and secular women's groups and wrote and lectured on such topics as women's rights and family problems.

In 1953 Dr. Schwarzhaupt took her seat as a Christian Democratic representative in the Bundestag, or lower house of the West German parliament. There she became a member of the law-drafting committee and also of the committee concerned with legislation for the protection of the family. In 1957, at a caucus of the parliamentary representatives of the Christian Democratic Union and its Bavarian affiliate, the Christian Social Union, Miss Schwarzhaupt was elected with 153 out of a total of 199 votes to the six-member executive committee of the CDU-CSU Bundestag faction. In 1961 she became a vice-chairman of the CDU. As a champion of the sanctity of the family, Miss Schwarzhaupt became the subject of controversy in the fall of 1961, when she was a leading spokesman in behalf of proposed legislation that would impose certain restrictions on the legal facilities for divorce and would provide greater protection for the guiltless party in divorce proceedings. The legislation was later enacted into law.

For several years before Dr. Schwarzhaupt was appointed Health Minister, women had been demanding equality with men in eligibility for ministerial posts in the government of the German Federal Republic. Although Dr. Schwarzhaupt had no particular ambition to become a Cabinet member, she had been proposed for such posts as Minister of Justice, Minister of Questions of Family and Youth, and Minister for Affairs of the Bundesrat (upper house). In 1961 Miss Schwarzhaupt's female party colleagues in the Bundestag—in what has been described as an "uprising of CDU Amazons"—petitioned Chancellor Konrad Adenauer, reminding him of his earlier promises to appoint a woman to the Cabinet.

When he formed the fourth government of the German Federal Republic, Adenauer designated Dr. Schwarzhaupt to head the new Ministry of Health. The new twenty-one-member coalition Cabinet—including Miss Schwarzhaupt as the first woman government minister in the history of Germany—was sworn into office on November 14, 1961 in ceremonies at the Bundeshaus in Bonn. On January 29, 1962 the Ministry of Health was officially established and was given responsibility in all questions involving public health. After she took office, Dr. Schwarzhaupt embarked on an intensive program of study, attending conferences and reading books and reports, to acquaint herself with the problems that she would face as Health Minister. One of her first projects was the organization of large-scale research into the so-called diseases of civilization—notably cancer and heart disease.

As chief guardian of the nation's health, Dr. Schwarzhaupt was concerned with pollution of the waterways and of the atmosphere, the increased incidence of noise, possible dangers of radiation, school hygiene, conditions in the nation's hospitals, the safeguarding of the purity of foods and drugs, and control of the drug traffic. Although a number of legislative measures recommended by Miss Schwarzhaupt were put into effect, the opposition Social Democrats sometimes criticized her for allegedly not proceeding vigorously enough on necessary reforms. One area in which considerable success has been achieved since the establishment of the Health Ministry under Miss Schwarzhaupt is in the checking of pollution of West Germany's rivers and streams, despite the continuing increase in industrial waste. Among recent measures taken to alleviate water pollution are the launching of a research river boat on the Rhine in 1964, and the construction of a number of water purification plants on other rivers. As for the possible hazards of cigarette smoking, Miss Schwarzhaupt preferred an educational program especially directed towards youth rather than restrictive legislation.

In connection with her church and government work, Miss Schwarzhaupt has visited a number of European countries as well as Latin America and Japan, and she has made several trips to the United States. As a member of the commission of the laity in the World Council of Churches, she served as a delegate at its second assembly at Evanston, Illinois in 1954. In January 1966 she visited the United States to confer with American officials on mutual problems of air and water pollution. Miss Schwarzhaupt has also been active in the work of UNESCO. She is a member of the executive board of the United Church Women's Organization in Germany, a vice-president of the German Federation of University Women, and a member of the Hermann-Ehlers Gesellschaft and of West Germany's commission on penal law. Miss Schwarzhaupt has continued to write and lecture on law and politics.

Dr. Elisabeth Schwarzhaupt, who is unmarried, makes her home in a five-room house in a Frankfurt suburb. She has been described as a vivacious brunette, who looks younger than she is and who dresses simply but elegantly. According to a profile in the New York *Times* (November 15, 1961), she is "an unassuming politician whose charm and intelligence have won her the respect and friendship of her fellow deputies," but she has on occasion also shown firmness and determination. She rises early and usually works eleven or twelve hours a day. An enthusiastic skier and mountain climber, she likes to spend vacations in the mountains and relaxes during her leisure hours by listening to classical recordings, particularly the works of Bach. Although she has been a lifelong champion of women's rights, she does not believe that the absolute equality of men and women is always either feasible or desirable.

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SCHWARZSCHILD, MARTIN

May 31, 1912- Astronomer; astrophysicist; university professor
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The central figure in the creation and development of extraterrestrial, or stratosphere-based, astronomy is the German-born American astrophysicist Martin Schwarzschild, who has been Eugene Higgins Professor of Astronomy at Princeton University since 1950. Schwarzschild is the director of Project Stratoscope, a joint Princeton Observatory-United States government enterprise in photographing the heavens from vantage points above the turbulent, blurring atmosphere of earth. Using balloon-borne telescopic cameras, Schwarzschild and his associates obtained unprecedentedly clear pictures of the sun in 1957 and 1959 and of other heavenly bodies in 1963. The ultimate goal of Project Stratoscope is a permanently orbiting satellite-observatory.

Martin Schwarzschild was born in Potsdam, Germany on May 31, 1912 to Karl Schwarzschild and Else (Rosenbach) Schwarzschild. His father, director of the Potsdam Astrophysical Observatory, was a pioneer in the application of statistical methods and Einsteinian equations to optics and astronomy. Martin Schwarzschild, steeped in astronomy from early childhood, was formally educated in the subject at the University of Göttingen, Germany, where he took his Ph.D. degree in 1935.

To escape the increasingly oppressive Nazi regime in Germany, Schwarzschild in 1936 went to Norway as a research fellow at the Astrophysics Institute of Oslo University. In 1937, accepting the offer of a Littauer fellowship from Harvard University, he moved to the United States and continued his study of the structure and internal processes of stars as a research assistant in the Harvard College Observatory. In 1940 he became a lecturer at Columbia University in New York City.

In 1942 Schwarzschild enlisted in the United States Army. Serving with the rank of sergeant at the Aberdeen (Maryland) Proving Ground, he received the Legion of Merit for his success in simplifying anti-aircraft calculations. He was selected for Officers Candidate School and, upon graduation, was commissioned a second lieutenant and assigned to work as a specialist in bombing surveys under General Mark Clark in Italy. He earned the Bronze Star for his estimates of the damage wrought by American bombing.

After his discharge from the Army, Schwarzschild returned to Columbia as an assistant professor of astronomy. He moved to Princeton University as a professor of astronomy in 1947 and was appointed to his present position at Princeton, the Eugene Higgins Chair of Astronomy, in 1950. Shortly after Schwarzschild arrived at Princeton, James A. Van Allen, a physicist who later became famous as the discoverer of the Van Allen radiation belt, visited the university and had lunch with Schwarzschild and Lyman Spitzer Jr., now head of Princeton's astronomy department. An admonition given them by Van Allen made a deep impression on the two young scientists. "You astronomers are much too conservative," Van Allen told them, as quoted in the New York *Times* (September 10, 1962). "We physicists have been using balloons for years to hoist scientific instruments into the stratosphere. Surely you have problems that could be solved by this technique."

MARTIN SCHWARZSCHILD

The chief problem facing astronomers was the atmosphere, the dense ocean of turbulent air that lies between earth and firmament. This thick, agitated veil blurs and distorts the earth-bound view of stars and planets even when the best telescopes are used on mountain tops.

In the early 1950's astronomers at the Princeton Observatory, under Schwarzschild's direction, began working on Project Stratoscope, a long-range high-altitude astronomy program sponsored by the United States Office of Naval Research. Stratoscope I, a camera-telescope to be borne aloft by balloon, was designed by the Princeton astronomers with the help of scientists at the University of Colorado and technicians at the Perkin Elmer Corporation of Norwalk, Connecticut, and it was built by the Perkin Elmer Corporation. The assembly consisted of a unique twelve-inch revolving quartz mirror, designed to resist heat and radiation; a telescope that magnified the twelve-inch image to equal the view given by a conventional 200-inch telescope; a light-sensitive guiding device to keep the telescope aimed at the sun; and a 35-mm camera designed to photograph the sun in such a way as to give a multidimensional view of solar storms. The camera was provided with automatic mechanisms for taking one picture a second and for changing focus gradually and constantly to insure that at least one picture in every twenty-picture sequence would be in focus. The General Mills Corporation built a 139-foot transparent plastic balloon to carry the assembly aloft. Some money for this initial phase of the project was contributed by the United States Air Force.

Stratoscope I was launched on the morning of September 25, 1957, at New Brighton, Minnesota.

It ascended to 81,000 feet, or about fifteen and a half miles, at which height it was clear of 90 percent of the atmosphere, including the most troublesome part, the jet streams at 40,000 feet. The highest previous astronomic balloon ascent, a joint British-French manned flight in April 1957, had reached only 25,000 feet.

In its first flight, Stratoscope I remained aloft for six hours and fifty-nine minutes, taking 8,000 photographs, each covering a rectangle of 50,000 by 35,000 miles on the sun's surface. The flying observatory floated to earth by parachute and landed near Athens, Wisconsin at 2:15 P.M. The instruments were sent aloft a second time on October 17, 1957.

In the May 1959 issue of *Scientific American* Schwarzschild outlined the information obtained from the Stratoscope I pictures. The photographs showed the granular surface of the sun in such detail as to include granules as small as 180 miles in diameter—too little to show up in earth-bound telescopes. Schwarzschild said that the pictures revealed a convection pattern, formed by the bright spots of emerging hot gas on the solar surface, that had never before been visible. "This unexpected result," he wrote, "corrects our picture of conditions in the solar atmosphere. It contributes to our knowledge of how the heat produced at the center is carried outward. It therefore provides new information about conditions in the interior of the sun and is bound to help us in understanding the evolution of stars in general." The photographs also revealed that the pores of the sun have much longer lifetimes than the granules, a revelation which, according to Schwarzschild, "substantiates the earlier hypothesis that granules are nothing but small sunspots."

On September 24, 1959, with a more refined twelve-inch telescope and a special film in the camera, Stratoscope I obtained the world's first clear photographs of the center of a sun spot. The pictures, one of which was released on July 20, 1960, showed the sun spot to contain small white dots or bubbles, possibly rising, heat-transmitting gases with a lifetime of half an hour.

After its creation in 1958, the National Aeronautics and Space Administration joined the Office of Naval Research and the National Science Foundation as a sponsor of Project Stratoscope. Stratoscope II, built in the early 1960's with the co-operation of the Perkin Elmer Corporation and the Radio Corporation of America, was a 6,000-pound, thirty-six-inch aperture optical system capable of distinguishing between two objects thirty inches apart from a distance of 1,000 miles. Two television cameras were built into the system to enable astronomers on the ground to select and lock focus on particular fields of vision. To lift the instrument package, a double balloon three stories high was built by the Vitro Laboratories of Silver Spring, Maryland with the help of the Schjeldahl Company of Minnesota.

In its first successful flight, Stratoscope II was launched from the Scientific Balloon Flight Station of the National Center for Atmospheric Research at Palestine, Texas on March 1, 1963. At 80,000 feet, it took infra-red pictures of Mars which showed that there was water vapor in the Martian atmosphere but probably too little of it to support life. In a second flight, on November 26, 1963, infra-red measurements were taken of eight stars (all so-called red giants), the moon, Jupiter, and the celestial void. It was discovered that some stars have as much water vapor as the atmosphere of earth; that the moon, probably because of a dusty, web-like surface, reflects more of the sun's infra-red than other colors; and that there is less ice in the heavens than had been supposed but just as much methane and ammonia in the atmosphere of Jupiter as ground measurements had suggested.

In his book *Structure and Evolution of the Stars* (Princeton Univ. Press, 1958) and in several published articles, Schwarzschild has contributed substantially to the explanation of the birth, life, and death of stars that currently prevails in astronomy. The gist of the prevailing theory is that stars begin as blobs of hydrogen condensed from gas and proceed to change their elements through a series of nuclear reactions. Schwarzschild's chief contribution to the theory is, like the contributions of Allan Sandage and Fred Hoyle, an explanation of the connection between the nuclear reactions and the evolution of the stars' sizes and colors. The explanation uses and elaborates upon the Hertzsprung-Russell diagram, a scheme for classifying stars invented by Henry Norris Russell and Ejnar Hertzsprung early in the twentieth century. In the diagram, the intrinsic brightness of stars is plotted against their color, which depends on surface temperature.

In an article in *Fortune* (May 1960), George A. W. Boehm summarized the Schwarzschild-Sandage-Hoyle portrayal of stellar evolution as follows: "Newly formed stars lie along the main sequence, a diagonal running between the red-dim and the blue-bright regions. As they burn hydrogen, they inch a small distance up the main sequence, becoming slightly brighter and bluer. When about 12 percent of the hydrogen in the core has turned to helium. . . , the star moves rapidly to the red-giant region. That is to say, the envelope expands to thousands of times its former volume, when the surface temperature drops. Red giants subsist on the last trace of hydrogen, and when that is almost exhausted, they begin burning helium and contracting and sliding to bluer regions. . . . At this stage the star becomes unstable. It may pulsate. . . . It may . . . brighten . . . or it may explode. . . . In any case, the next stage is slow death. With all fuel exhausted, there is not enough radiation from the core to balance the pressure of gravity. The star collapses and, gradually cooling, curves down into the white-dwarf region, the graveyard of the universe." According to Boehm, Schwarzschild claims that 90 percent of the stellar evolutionary cycle can now be explained but that he finds that the unexplained 10 percent is "the really interesting" part.

In 1963, while many scientists were attacking as prodigal the spending of tens of billions of dollars on the American effort to beat the Russians to the moon when urgent earthly projects were going begging, Schwarzschild defended the government's position. At a meeting of scientists in Washington, he argued that the space race is worth whatever it costs, if only for the general stimulus it will give to science and art. In the excited, somewhat poetical language that is typical of him, Schwarzschild said, as quoted in the New York *Herald Tribune* (April 25, 1963): "The moon project is the stirring spearhead of a movement under the wing of which man will do real exciting things. We must do an enormous effort of sparkling and grand and wonderful things and out of them one little pearl will come." He compared the space race with the building of St. Peter's Basilica in Rome, and the art that came into existence with the edifice. "St. Peter's I don't like," he said, "But . . . I think the Pieta was worth the cost of St. Peter's. Energy in one program will increase the push in all others. . . . [If] you stop the present momentum you will not save money but you will stop the impetus for improving education in this country. Schwarzschild argued along much the same lines in a hearing in June 1963 in Washington before the Senate Space Committee on the wisdom of the United States man-on-the-moon project.

Honors and awards received by Schwarzschild include a John Simon Guggenheim Memorial Foundation Award (1955), the Henry Draper Medal of the National Academy of Sciences (1961), and the Royal Astronomical Society's Eddington Medal (1963). Jointly with two of his associates in Project Stratoscope, J. B. Rogerson Jr., of Princeton Observatory and J. W. Evans of the Sacramento Peak Observatory, he received the Newcomb Cleveland Prize of the American Association for the Advancement of Science in 1957. Schwarzschild is vice-president of the International Astronomers Union; a fellow of the American Academy of Arts and Sciences; an associate of the Royal Astronomical Society; an honorary member of the Royal Astronomical Society of Canada; and a member of the Akademie der Naturforscher Leopoldina, the American Astronomical Society (which awarded him the Rittenhouse silver medal in 1966), the National Academy of Science, and Sigma Xi, the scientific recognition society. He is a foreign member of the Royal Netherlands Academy of Science and a corresponding member of the Belgian Royal Society of Science.

Martin Schwarzschild married Barbara Cherry, also an astronomer, on August 24, 1945. Mrs. Schwarzschild sometimes assists her husband in his work, and she shares with him the hobby of fossil and rock collecting, which Schwarzschild has pursued since childhood. Schwarzschild has been described as "diminutive" and "extremely modest." He speaks with a halting German accent in a high-pitched, enthusiastic voice that compels attention. He has been an American citizen since 1942.

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SCHWINGER, JULIAN (SEYMOUR)

Feb. 12, 1918- Mathematical physicist; university professor
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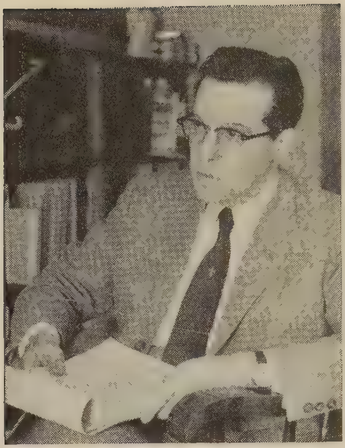
The most important advance in quantum field theory since the 1920's has been the electrodynamic formula introduced in 1948 by Julian Schwinger, then as now a professor of physics at Harvard University. The equations developed by Schwinger and others, bringing quantum mechanics fully into line with Einstein's special relativity theory, enable physicists to calculate the electromagnetic interaction of subatomic particles with accuracy to the sixth decimal place. J. Robert Oppenheimer once said of Schwinger: "His greatest work has been to give us a new understanding of that old and deep problem of the interaction of light and matter, to sweep away the confusions and inhibitions of more than two decades of physics and to give us new and correct insight into the properties of electrons and of light." Two other scientists, who worked simultaneously with, but independently of, Schwinger, are recognized as major co-developers with him of the new quantum electrodynamic theory: Richard P. Feynman of the California Institute of Technology and Shinichiro Tomonaga of the Tokyo University of Education. The Nobel Prize in physics was awarded jointly to Schwinger, Feynman, and Tomonaga in 1965.

Julian Seymour Schwinger was born in New York City on February 12, 1918 to Benjamin Schwinger, a dress designer and manufacturer, and Belle (Rosenfeld) Schwinger. Unlike his older brother who became interested in law, Schwinger was drawn to science through the reading of scientific pulp magazines in childhood. By the time he entered Townsend Harris High School—a New York City public school that no longer exists—he was concentrating on physics. He devoured all that the *Encyclopaedia Britannica* and much that the New York Public Library offered on the subject and on the mathematics related to it. "I began to read systematically through all the uptown branches [of the library] until I gradually worked my way down to the main 42nd Street branch," he told George H. Waltz Jr. for a biography of Schwinger that appeared in Waltz's *What Makes a Scientist?* (1959).

Among the scientific papers studied most assiduously by Schwinger when he was in high school were those in quantum mechanics then being written by the English physicist Paul A. M. Dirac. Quantum mechanics is a way of picturing in mathematical symbols phenomena too small to be actually seen, such as the behavior of the particles within the atom, nature's elemental building block. By treating subatomic particles statistically, in large numbers or packs, quantum mechanics makes it possible to predict with probability what the relative position and velocity of a particle will be under given conditions.

The aspect of atomic physics with which Dirac was most concerned was electromagnetism. In the



JULIAN SCHWINGER

1920's there was a welter of diverse equations for predicting the behavior of subatomic particles under the influence of electrical and magnetic fields. Dirac amalgamated the varied equations into one, known as the transformation theory. It was on that theory that Schwinger later built the mathematical superstructure of his quantum electrodynamics.

Skipping three grades, Schwinger graduated from high school at fourteen and entered the College of the City of New York. While at CCNY he began writing original papers on theoretical physics. One of them, a paper on quantum mechanics published in the *Physical Review,* attracted the attention of Isador Isaac Rabi, the Columbia University physicist, who arranged for a scholarship at Columbia for Schwinger. At Columbia, Schwinger's lack of interest in subjects outside of science—particularly English composition—would have resulted in his dismissal at one point had not Rabi intervened with the authorities in his behalf.

After receiving his B.A. degree at Columbia in 1936, when he was seventeen, Schwinger, subsidized by a Tyndall Traveling Fellowship, did graduate work at the University of Wisconsin, Purdue University, and Columbia University, and he took his Ph.D. degree at Columbia in 1939.

On receiving the degree, he went to California on a National Research Council Fellowship to study under J. Robert Oppenheimer at the University of California. He remained as a research associate at the Berkeley campus until 1941, when he went to Purdue University as an instructor. When he left Purdue in 1943 his status there was that of assistant professor.

As a staff member of the University of Chicago's Metallurgical Laboratory in 1943, Schwinger contributed to the development of the atomic bomb. Before the end of 1943 he moved to the radiation laboratory at the Massachusetts Institute of Technology, where, applying himself to fundamental microwave problems, he helped in the development of an improved radar system. He joined the faculty of Harvard University in 1945 as an associate professor and two years later he became one of the youngest full professors in the history of the university.

During his early years at Harvard, Schwinger completed the initial formulation of his quantum electrodynamic theory, a refinement of the concept that Paul A. M. Dirac had introduced in 1929. Quantum electrodynamics is concerned with only one aspect of atomic science: the interplay of electric and magnetic forces within the atom. In Dirac's theory, these forces were seen as electrons, point charges of negative electricity orbiting irregularly, in a "dancing" fashion, around the nucleus of the atom; positrons, the electrons' "antiparticles"; and photons, quanta of electromagnetic radiation that make up the streams of visible light and invisible radiation.

As a working guide for atomic scientists, the mathematical picture provided by Dirac seemed to be a qualitatively correct account of what happens in the interaction of light and matter. But quantitatively, as physicists studying radiation processes became more precise and complex in their observations, the calculations based on the theory jibed less and less exactly with the decimal places of the actual measurements of energy. The basic flaw in the theory was the lingering influence of a nineteenth-century atomic notion: that anything so infinitesimally small as the electron can for all practical purposes be described as infinite in energy. Consequently Dirac's concept was haunted by what William L. Laurence in the New York *Times* (June 25, 1948) described as a "cosmic ghost" of infinite inertia, which "endowed the electron, and hence the physical universe, with an aspect of unreality, contrary to observed facts. Theoretical physicists used various stratagems to dodge the ghost of infinite inertia, all the time realizing that the day of reckoning must come."

By 1948 quantum physicists were ready to abandon Dirac's concept altogether. Schwinger had not yet completed the formulation of his refinement of the concept, but he revealed the work he had thus far done and persuaded the scientific community that Dirac's theory, if modified, was still useful. William L. Laurence in his New York *Times* article reported on Schwinger's presentation of the renovated theory at a meeting of the American Physical Society in Pasadena, California on June 24, 1948: "Professor Schwinger's theory comes to the rescue in the nick of time. He succeeded in locating the terms in the theory that produce the 'ghost of the infinite' and has shown . . . how to get around it . . . [so] that it no longer affects the theory. In his theory, it becomes possible to separate the 'ghost energy' from the real energy, so that no longer is reality always mixed up with unreality. Dr. Schwinger demonstrated that only the terms in the mathematical equations defining finite energies had a correspondence with reality, while the terms defining infinities could never be found. . . . Thus far the theory can be applied only up to 100,000,000 volts. It is expected, however, that it will be applicable to higher energies."

Freeman J. Dyson of the Institute for Advanced Study at Princeton University, who made major contributions of his own to quantum electrodynamics, noted in *Science* (October 29, 1965) that the results of calculations by Schwinger's method are in all cases finite, unambiguous, and in agreement with experiment: "The divergent and meaningless quantities are indeed present in the theory, but they appear in such a way that they automatically eliminate themselves from any quantity that is in principle observable. The exact correspondence between quantities which are unambiguously calculable and quantities which are observable becomes, in the end, the theory's most singular virtue."

While Julian Schwinger was arriving at his finite solutions to the divergence problem during the 1940's, two other physicists, unknown to him, were working along similar lines on the same problem: Shinichiro Tomonaga in Japan and Richard P. Feynman in the United States. Because their approaches were different one from another, each of the three scientists in the course of his work achieved insights and perfections of detail ignored by the others, so that when the three theories finally came together they were mutually enhancing. In announcing the joint award of the 1965 Nobel Prize in physics to the three men, Professor Erik Rudberg of the Swedish Academy of Sciences said that the principles of quantum electrodynamics would "mean a revolution in the thoughts and pictures of solid state physics." Rudberg mentioned in particular the effect the principles were expected to have on the development of electronic computers. In the mid-1960's a physicist at the University of Michigan measured the magnetic moment of the electron with an error ratio of less than one to ten million. Such an advance in accuracy, if it had been an isolated achievement, would have been widely acclaimed, but as one scientist remarked, under the circumstances "it only proved that quantum electrodynamics was right to two more places of decimals."

Schwinger edited the definitive book *Quantum Electrodynamics* (Dover, 1958). The papers he has published in scientific journals have been called monuments of formal ingenuity, and when he has presented them from the podium he has on occasion been greeted with that rare response from scientific audiences, enthusiastic applause. In 1960 he delivered the J. W. Gibbs honorary lecture before the American Mathematical Society, and he was a visiting professor at the University of California, Los Angeles, in 1961. His honors, in addition to the Nobel Prize, include the C. L. Mayer Nature of Light Award (1949), the University Medal of Columbia University (1951), the first Einstein Prize (1951), the National Medal of Science for physics (1964), and honorary D.Sc. degrees from Purdue (1961) and Harvard (1962). Schwinger was awarded a six-month stipend to conduct research beginning in September 1967 at the State University of New York at Stony Brook as a visiting professor.

Schwinger is a methodical worker, a swift reader who absorbs difficult material instantaneously, and a lively, lucid speaker with a pleasant, resonant voice. George H. Waltz Jr. described him as a lecturer: "He holds his audience's interest. He apparently prepares very little in advance, but can talk physics by the hour extemporaneously, illustrating his works with endless notations on the blackboard." Schwinger told Waltz: "When I lecture, I'm talking out loud to myself. I just hope those who are listening understand." Off the platform, Schwinger reverts to a quiet, reserved manner.

Julian Schwinger and Clarice Carrol were married in June 1947. They have no children. Schwinger is a short man with a handsome face, broad shoulders, and a waistline that worries him. His most strenuous form of exercise is an occasional game of table tennis; and his chief recreation is listening to classical music. His only indulgence is driving a Cadillac to and from work. Schwinger is a member of the American Physical Society, the National Academy of Sciences, the American Academy of Arts and Sciences, the American Civil Liberties Union, and the board of sponsors of the *Bulletin of the Atomic Scientists.*

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SECONDARI, JOHN H(ERMES)

Nov. 1, 1919- Television producer; narrator; writer
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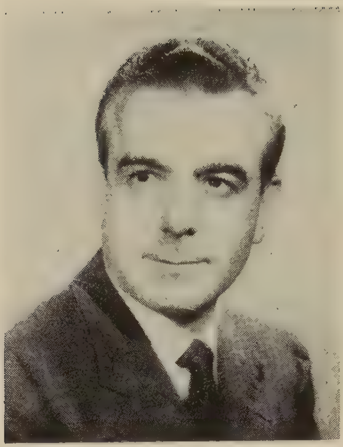
In the opinion of television critic John Horn, "the two great practitioners of TV historical biography" are Lou Hazam of NBC and John H. Secondari, the executive producer of special projects for the ABC television network. Secondari joined the American Broadcasting Company in 1956, as chief of its Washington news bureau, and he was appointed to his present position with the network in 1960. Previously he had been a CBS correspondent in Europe, a producer of films and radio programs for the Marshall Plan in Italy, and a novelist (best known for *Coins in the Fountain*). The documentaries produced by Secondari, such as those in the color series *The Saga of Western Man,* are usually also written, and often narrated, by him. His wife, Helen Jean Rogers, has been the co-producer (unit producer) of most of the documentaries and the director of some of them.

Descended from a long line of Italian physicians, John Hermes Secondari was born on November 1, 1919 in Rome, Italy, to Dr. Epaminonda Secondari and Linda (Agostini) Secondari. The family lived in Bevagna, near Rome, until 1924, when they moved to the United States. Secondari became a naturalized American citizen in 1929. He was graduated from Xavier High School, a Jesuit institution, in New York, received his B.A. degree from Fordham University in 1939, and his M.S. degree in journalism from Columbia University the following



JOHN H. SECONDARI

year. He began his career working for the radio section of the United Press.

In 1941 Secondari enlisted in the regular United States Army at Fort Riley, Kansas, and, after receiving his commission as a second lieutenant, he was appointed to the staff of the Cavalry School. Later in World War II he commanded a reconnaissance unit and a tank company in combat in France, Germany, and Austria, where his unit, the 106th Cavalry regiment, liberated King Leopold of Belgium, and at the end of the war he was assigned to the staff of General Mark Clark in Vienna. He left the Army in 1946 with the rank of captain.

On his return to civilian life, Secondari remained in Europe as a reporter for the Rome *Daily American* and, later, as a foreign correspondent for the Columbia Broadcasting System. He covered the Italian national elections in 1948 for CBS, shuttling around southern Italy in a small plane. Later in 1948, he left CBS to become deputy chief of the information division of the Economic Cooperation Administration's Special Mission to Italy (the Italian Marshall Plan), based in Rome. During three years with E.C.A., Secondari, with a staff that eventually numbered fifty, produced thirty-seven films and eight weekly radio shows.

In 1951 Secondari quit E.C.A. to devote his time to the writing of fiction. The first product of his free-lance work was *Coins in the Fountain* (Lippincott, 1952), a novel about Americans in Rome. The book's central character is Fred Shadwell, a famous novelist, slowly dying of cancer, who daily throws a coin in the Trevi Fountain to insure his return to Rome and his survival. Most reviewers of the novel were impressed with Secondari's skill at capturing impressions, gestures, and idiomatic speech, but some qualified their praise with complaints about aimless structure and unresolved subplots. A screen version of the book, *Three Coins in the Fountain*, starring Clifton Webb, Jean Peters, and Dorothy McGuire, was released by Twentieth Century-Fox in 1954.

His second novel, *Temptation for a King* (Lippincott, 1954) is the story of the young exiled monarch of a contemporary European country who cannot decide whether to accept an invitation to return to his throne, and of a journalist who helps the ex-King to choose the course that will most benefit his people. Less tightly written than *Coins in the Fountain*, the book lost some critics in the intricate convolutions of its plot, but generally reviewers found it to be a delightful, light-hearted satire on the pursuit of international influence by politicians and journalists. *Spinner of the Dream* (Little, 1955), Secondari's third novel, is set on a yacht off the coast of Majorca, where an American newscaster, vacationing with his wife and some friends and beginning to suspect that he has lost his wife's love and respect, undertakes a hazardous underwater exploit to win them back. The story served as a vehicle for what F. H. Bullock in the New York *Herald Tribune Book Review* (November 20, 1955) considered "light-weight philosophizing."

In the mid-1950's Secondari also tried his hand at television playwriting. One of his scripts, titled "The Commentator," a drama about a television newscaster who antagonizes his employers by editorializing, was written for the National Broadcasting Company's *Alcoa Hour* and bought for NBC by Herbert Brodkin, the producer of that live network dramatic show, in 1956. NBC refused to allow presentation of "The Commentator" on the *Alcoa Hour* because, as a network spokesman explained later, "in making it appear that sponsors or advertising agencies have any influence on network news shows, the script is simply untrue." When Herbert Brodkin left the *Alcoa Hour* to become producer of the Columbia Broadcasting System's *Studio One*, he took Secondari's script with him, but CBS in its turn cancelled the production. "Our decision was based simply on our feeling that it wasn't a successful script," a CBS executive explained, as quoted in *Time* (April 8, 1957). Secondari, for his part, refused to believe that artistic merit was a decisive factor in the play's rejection. "I absolutely believe that it is a matter of CBS policy, not a question of dramatic talent," he said, as quoted in the *Time* article.

In the meantime, in 1956, Secondari had joined the staff of the American Broadcasting Company. For three years he was chief of ABC's Washington news bureau, and during that time he also served as moderator of the network's public service program *Open Hearing*, a weekly documentary on some current aspects of national and international affairs. Occasionally he also covered special news events, such as the election of Pope John XXIII in Rome in October 1958.

In February 1960 Secondari was appointed to his present post of executive producer of ABC's special projects division, which prepares the network's documentary programs. On March 29, 1960 Secondari produced, wrote, and narrated *Korea—No Parallel*, a report on Korea seven years after the armistice that ended hostilities there. A critic for *Variety* (April 6, 1960) was bored by what he called Secondari's "speechifying," but John P. Shanley in the New York *Times* (March 30, 1960) thought the program "interesting" and "valuable," especially since it treated a subject seldom covered on television.

Secondari's first long-term special project as executive producer was *Close-Up!*, a series of weekly documentaries, some one hour and some one-half hour long, sponsored by the Bell and Howell Company. The *Close-Up!* documentaries, which began in the autumn of 1960 and ran for three seasons, covered such subjects as the civil rights struggle, Communism in South America, urban traffic congestion, conservation of African wildlife, aspects of life in Great Britain, Cambodia, and other countries (each covered individually, in separate programs), the Christian ecumenical movement, and the United Nations International School in Jamaica, New York.

One of the more celebrated *Close-Up!* documentaries was *Meet Comrade Student*, filmed in Russian schools and homes and presented on September 28, 1962. The program won the Overseas Press Club award for "best photographic reporting (motion picture) from abroad," and critics were generally complimentary. But Fred M. Hechinger, the education editor of the New York *Times* (September 29, 1962) was displeased with some aspects of the coverage. "The flaw in the approach," Hechinger wrote, "was the mistaken belief that another country's education could be caught by television reporters, without apparent knowledge of the differences between American and European—let alone Russian—education. . . . The commentator created the impression that competitive gymnastics or the orderly, and, in American terms, excessively respectful behavior of the students were typical only of the Russian school . . . [rather than] of most European pupils. . . . Unfortunately, too, the commentary toward the end turned self-consciously propagandistic." Later in the 1962-63 season Secondari produced *The Vatican*, the only comprehensive television documentary on the historic seat of Roman Catholicism presented by any network, at least up to that time.

In 1963 Secondari, with his wife as unit producer, embarked on a project that had been his dream for many years. The project was a simplified, semi-dramatic history of Western civilization, which would focus on a few key years, figures, and events and get across one sweeping idea. The idea, as Secondari explained it to Alan Patureau of *Newsday* (October 16, 1963), was that "man . . . develops haphazardly, but he develops—due to God, nature, or whatever you chose to call the motivating force."

The first four documentaries in *The Saga of Western Man* series, presented over the ABC network during the 1963-64 season, focused, respectively, on four years: 1492, 1776, 1898, and 1964. "I'm convinced," Secondari told Alan Patureau, "that [these years] . . . are the turning points of Western civilization—1492, the renaissance and discovery of a New World; 1776, the initiation of a new concept of government; 1898, emergence of the United States as a dominant world power; and the present, logical conclusion of the current 2,000-year cycle of Western civilization."

To make the dead world of the past come alive without obtrusive insertion of living actors from the present, Secondari used sound effects and animated the television screen by treating the camera lens as if it were the eye of an actual witness to the events—scanning, zooming, or resting on shadows, furniture, silhouettes, ships, and other objects. As much as possible, he restricted the acting to off-screen voices using historically authentic dialogue.

"I introduce a new concept, the subjective camera technique," Secondari told Alan Patureau in the *Newsday* interview, but some reviewers of the first program, *1492*, pointed out that the technique was a familiar one on television, having been pioneered by Lou Hazam in *Shakespeare: Soul of an Age* and *Van Gogh* and by George Vicas in *The Kremlin*. "This, of course, is not to detract from the ABC team's accomplishment," Barbara Delatiner wrote in *Newsday* (October 17, 1961). "For though their devices were not unique, ABC made extremely good use of the material and the skills at hand." A reviewer in the New York *Herald Tribune* (October 17, 1963) found the production "monotone," but he added: "The program was, however, an excellent historical survey . . . that should have been televised at an earlier hour for the benefit of school children."

As if in response to the *Herald Tribune* reviewer's suggestion, the next program in the series, *1776*, was presented at 6:30 P.M.—"a fine hour," in the words of Jack Gould of the New York *Times* (December 9, 1963), "for young viewers to see a work of shining substance." Harriet Van Horne in the New York *World-Telegram and Sun* (December 9, 1963) called *1776* a "beautiful color film" but "a major disappointment . . . superficial, plodding, unimaginative, and absurdly over-dramatized. . . . None of these trappings [beautiful photography, elegant score, and name actors] disguised the fact that we were seeing history at the seventh-grade level."

Lawrence Laurent, one of the television critics whose praise for *The Saga of Western Man* series was consistently unstinting, called the third program, *1898*, "one of the major achievements" of the series and said that the impact of the photography was "heightened by Secondari's restrained script." In reviewing the fourth program, *1964*, Harriet Van Horne of the New York *World-Telegram and Sun* (March 30, 1964) found fault with the cloying treatment of the popular memorialization of President Kennedy at the program's finale, but she summed up the whole series as "valiant."

In 1964-65 *The Saga of Western Man* turned from landmark years to men and events. *I, Leonardo da Vinci* was described as "strikingly effective in its recreations" by Harriet Van Horne in the New York *World-Telegram and Sun* (February 24, 1965). Jack Gould, usually an admirer of the work of Mr. and Mrs. Secondari, was dissatisfied with *Custer to the Little Big Horn*. "The technique [of suggesting action without recourse to visible actors] has been wearing thin through repetition. . . ." Gould wrote in the New York *Times* (April 10, 1965), "Its application to General George Custer bordered on the ludicrous. . . . The ineptness of the staging of the battle was matched only by the incredible clumsiness of the offscreen dialogue. . . . Many of television's documentaries obviously are coming to the point where they will have to decide whether a given segment of history can best be presented as an illustrated reportorial narrative or as a play." The final *Saga* show in the 1964-65 season was *The Pilgrim Adventure,* presented on May 10, 1965.

During the 1965-66 season, the *Saga of Western Man* series included *Beethoven: Ordeal and Triumph,* which Al Salerno in the New York *World Telegram and Sun* of March 24, 1966 called "a delight to the eye and the ear." John Horn in the New York *Herald Tribune* of the same day, however, found fault with "the unrelieved heroic attitude of Mr. Secondari's script." Another program in the series that season was *I Am a Soldier,* the biography of a young career Army man from his West Point graduation to his first command in Vietnam, where it was filmed. Secondari's productions outside of the *Saga* series during the 1965-66 season included *A Visit to Washington with Mrs. Lyndon B. Johnson* and *The Birth of Christ,* a Christmas special.

Honors have been heaped upon the Secondaris and their productions. *1492* won the Council on International Non-theatrical Events' 1964 Golden Eagle award, which is given to films that CINE judges eligible to represent the United States abroad in major international film festivals. The George Foster Peabody award for achievement in television and radio was given to *The Saga of Western Man* in 1964. *I, Leonardo da Vinci* shared honors with *The Louvre* (NBC), when the Academy of Television Arts and Sciences granted its highest award, the Emmy, to both shows for outstanding achievement in the entertainment field in 1965. In 1963 the *Radio Television Daily* poll of 443 members of the press named John H. Secondari the Television Writer of the Year and Helen Jean Rogers the Television Director of the Year (for the shows *1492* and *1776*). The next year, he received Italy's Guglielmo Marconi World Television award for his contribution to the first live trans-Atlantic television program via Telstar in 1962. (Secondari had provided the Italian commentary on the program to Europe.)

John H. Secondari and Helen Jean Rogers, who was already a producer at ABC-TV when they met, were married on July 1, 1961. A previous marriage, to Rita Hume in 1948, ended with his first wife's death. By his first marriage Secondari has a son, and by his second he has a daughter. The Secondaris, taken to all corners of the globe by their work, prefer to spend their leisure time at home, and they never go to cocktail parties. Secondari is an expert marksman and swordsman, and his office is decorated with elephant tusks, a lion skin, the horns of a cape buffalo, and other hunting trophies.

Secondari has served as president of the Washington chapter of the Academy of Television Arts and Sciences, and as a vice-president of the national A.T.A.S. He is a member of the Radio and TV News Directors Association, the Overseas Writers, the National Press Club (Washington) and the Radio-TV Correspondents Association. He speaks five languages fluently.

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SHAFFER, PETER (LEVIN) (shaf'ər)

May 15, 1926- British playwright
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When *Five Finger Exercise,* the first of Peter Shaffer's plays to be produced, opened on London's West End in 1958, it was a scant two years since John Osborne had made his electrifying debut there and been dubbed by the critics an Angry Young Man. That Shaffer did not belong in the same category became immediately apparent, for he had written no incendiary attack on the Establishment; his was a sensitive study of one small family in crisis, and at least part of its stunning impact derived from the fact that, as a dramatist, he had not found it necessary to raise his voice. Nor could he be grouped with the innovators of his generation who scorned "technique"; *Five Finger Exercise* demonstrated its author's absolute mastery of the mechanics of play construction and kindled memories of Noel Coward and Terence Rattigan at the peak of their powers. The prophecies of critics confident of the brilliance of his future verged on the florid. But his subsequent achievements, notably *The Royal Hunt of the Sun,* have more than justified those extravagant early predictions. His work has contributed importantly to the dazzling renaissance of Britain's postwar theater.

Peter Levin Shaffer and his twin brother, Anthony, were born in Liverpool, England on May 15, 1926, the sons of an Orthodox Jewish couple, Jack and Reka (Fredman) Shaffer. The family, augmented in 1929 by the arrival of a third son, Brian, lived in a pleasant middle-class neighborhood. They moved to London in 1935, where they remained until the beginning of World War II. Then, to preserve the children's safety, and to accommodate the sudden decentralization of the father's real estate business, there followed a whole series of moves, terminated by the enrollment of the twins at St. Paul's, a highly regarded public school. Their studies were interrupted in 1944 when, instead of being drafted into the armed forces, they were conscripted for service as coal miners. After a grueling three-year tour of duty in the mines of Kent and Yorkshire, they were released, and Peter entered Cambridge University, to which he had won a scholarship.

Editing a magazine at Cambridge was the experience that Shaffer credits with having waked in him the desire to be a writer. But, however much he may have enjoyed attending the theater, he had no thought in those days of writing for the stage himself. As he explained to Barbara Gelb in an interview for the New York *Times* (November 14, 1965), "There was a strange Puritanism in me that prevented me from indulging in wanting to be connected with the theatre. . . . I believed it was the right thing to be self-supporting, to have a job."

Upon his graduation from Cambridge in 1950, Shaffer sought employment in an English publishing house. When none would hire him, he crossed the Atlantic in search of better luck—and to satisfy his long-standing curiosity about America. He worked briefly in a mid-Manhattan bookshop and then, for nearly two years, in the acquisitions department of the New York Public Library. It was during the latter period that he wrote *The Salt Land,* a play set in Israel that strove for the effect of classical tragedy in modern terms.

Promised a position with the London-based music publishing firm of Boosey & Hawkes, Shaffer returned home in 1954. He soon proved so adept at the task assigned him—helping to publicize symphonic sheet music—that his bosses spoke of promoting him. But, in 1955, encouraged by a production of *The Salt Land* on British television, and by an airing over the BBC of his radio play *The Prodigal Father,* he quit his "job with a future" to devote more time to writing.

With his twin brother, Shaffer collaborated on two mystery novels. They used the pseudonym Peter Anthony for *How Doth the Little Crocodile?,* which was published in England by Evans Brothers in 1952, and which appeared under their own names when it was published in the United States by Macmillan in 1957. Their second book, *Withered Murder,* was published by Gollancz in England in 1955 and by Macmillan in the United States a year later. Alone, Peter Shaffer wrote a thriller for television called *Balance of Terror;* its critical reception, when presented on the BBC, was unenthusiastic, but it served the valuable purpose of providing him with pocket money while he was writing for the stage. Perhaps the same may be said for his work as literary critic of *Truth* in 1956-57 and as music critic of *Time and Tide* in 1961-62.

Skillfully directed by Sir John Gielgud, Shaffer's drama of domestic conflict, *Five Finger Exercise,* was given its première performance at the Comedy Theatre on July 16, 1958. In his weekly "World of the Theatre" column for the *Illustrated London News,* J. C. Trewin termed the play "an astonishing emotional complex." And in the *Sunday Times,* Harold Hobson ventured the opinion that he could not imagine anybody going to see it "without being delighted, amused, intellectually enriched and deeply moved." Shaffer received the *Evening Standard* Drama Award for 1958, and in a poll of London newspaper reviewers *Five Finger Exercise* was voted the best play by a new playwright of the 1958-59 season.

Five Finger Exercise tells the simple but ultimately chilling story of the Harringtons, a troubled *nouveau-riche* family, and describes the events of a single weekend spent in their country house in Suffolk. Mrs. Harrington, a woman full of cultural pretensions, has enormous contempt for her husband's humble origins; he, in his turn, resents her assumption of "airs" and is aggressively proud of his status as a self-made man. In the brutal but undeclared war between them, their son is the chief casualty.

Warnings that the play was "too English" for American consumption were ignored by the Broadway producer Frederick Brisson, under whose auspices it opened at the Music Box Theatre in New York on December 2, 1959. All but one of the daily reviewers extended a respectful welcome, and, in the spring of 1960, *Five Finger Exercise* was named recipient of the New York Drama Critics Circle award for the best foreign play of the season. A substantial hit at the box office, it amassed a run of 337 performances in New York and then toured for nearly seven months.

PETER SHAFFER

On June 5, 1960 A. H. Weiler reported in the New York *Times* that Shaffer had completed his first movie script, an adaptation of the William Golding novel *Lord of the Flies.* Shortly thereafter, however, rights to the property changed hands and, with a new producer at the helm, Shaffer's concept—which represented nine months' labor—was abandoned. When finally released in 1963, the film had a distinctly improvisatory air, and Bosley Crowther of the New York *Times* (August 20, 1963) was among the critics who complained about its obvious lack of a formal screenplay.

Shaffer next wrote for the London theater a brace of one-act comedies, produced at the Globe in 1962. *The Private Ear* recounts the bumbling efforts of a shy young man to seduce a pretty, dim-witted girl. *The Public Eye* concerns a stodgy accountant, his Beatnik bride whom he suspects of infidelity, and the unconventional detective entrusted with the task of shadowing her. In his assessment in the *Spectator* (May 18, 1962) of the plays' respective merits, Bamber Gascoigne found the former very slight, but conceded that it was "successful within its own limits." The second he considered more ambitious and Shaffer's handling of the material in it skilled enough "to challenge even the master of serious fantasy himself, Jean Giraudoux."

The presentation of this double bill brought acknowledgment from the majority of British critics that Shaffer had truly fulfilled his promise. As Eric Keown, the reviewer for *Punch,* put it: "If there was ever any question of *Five Finger Exercise* being a flash in the pan, it is now dispelled. Mr. Shaffer is one of our major playwrights, of a kind we need badly." The American importation of *The Private Ear* and *The Public Eye* elicited glowing notices, Richard Watts characterizing it as "a happy evening" and "a brightly artful entertainment," and paying particular tribute to Shaffer's "deft versatility" (New York *Post,* October 10, 1963). On Broadway, however, no matter how lavish their endorsement by the press, one-act plays rarely prosper.

These did not, closing after a five-month stand at the Morosco Theatre.

In 1963, Londoners' children had their Christmas holiday enlivened by *The Merry Roosters' Panto,* a musical updating of the Cinderella tale—so topical that its Prince Charming wore a spacesuit. It had been directed by Joan Littlewood and was performed at Wyndham's Theatre by members of her famous Theatre Workshop. Peter Shaffer had fashioned the text, which Roger Gellert of the *New Statesman* pronounced "undeniably jolly."

Pizarro's conquest of Peru is the challenging subject dealt with in Shaffer's epic drama *The Royal Hunt of the Sun.* Selected by Britain's National Theatre Company as the vehicle to launch its 1964 season at the Chichester Festival, the play was ingeniously staged by John Dexter and emerged as an exciting synthesis of all the theater arts. Most critics were frankly stunned by it, because nothing in Shaffer's previous work had prepared them for such a monumental enterprise. *Five Finger Exercise* had been exceedingly well made but small in scale. *The Private Ear* and *The Public Eye* had pleased with the very modesty of their comic conceits. Yet here, from the same author, was an undertaking sufficiently bold in its design and imaginative in its execution to warrant comparison with the classics of dramatic literature. The *Daily Mail's* Bernard Levin was most admiring. "I do not think," he told his readers, "the English stage has been so graced nor English audiences so privileged since Shaw was in his heyday half a century ago."

Some reviewers faulted Shaffer for his reliance on pageantry, but few could quarrel with the way in which he had depicted the physical and philosophical confrontation between Pizarro and his kingly hostage, Atahuallpa. Their healing friendship was vividly portrayed, and its shattering denouement attained the level of tragedy. After being auspiciously introduced at Chichester, *The Royal Hunt of the Sun* joined the repertory of the National Theatre and played to acclaim as part of the company's regular season at the Old Vic in London.

One of New York's oldest producing organizations, the Theatre Guild, combined forces with Theodore Mann and Gerald Oestreicher to bring *The Royal Hunt of the Sun* to Broadway in the fall of 1965. It was hailed by Howard Taubman as "a brave and daring try to expand the narrow horizons of a theatre too often constricted by small minds" (New York *Times,* October 27, 1965). Norman Nadel contended that, its visual glory aside, the play would thrill even a blind man with "the musical grandeur of its noble speech and the shining strength of its wisdom." He concluded his critique with the statement that Shaffer's eloquent drama "might well be a masterpiece" (New York *World-Telegram and Sun,* October 27, 1965). Despite preponderantly favorable notices, the public did not respond in large enough numbers to support the expensive offering, and it failed to sustain a long run.

In programming its third season at Chichester, the National Theatre paired a revival of Strindberg's *Miss Julie* with *Black Comedy,* a one-act play by Shaffer. It marked his first attempt to write an out-and-out farce, and the result, according to many critics, was hilariously funny. Borrowing his central idea from the ancient Chinese theater, Shaffer had his characters behave as if they were in a darkened room, groping around pieces of furniture—and each other—while the stage lights blazed, affording the audience a side-splitting view of their gyrations. It opened in London the following March and was immensely popular there, too. Shaffer came up with his own curtain raiser for the Broadway run of *Black Comedy,* which began on February 12, 1967 at the Ethel Barrymore Theatre. In place of Strindberg's somber *Miss Julie,* New York audiences saw *White Lies,* a perceptive playlet that examined the bizarre encounter of a seedy fortune teller with two male clients enamored of the same girl. The New York *Daily News* critic, John Chapman, greeted the production warmly as "a wonderful theatrical evening of wit, imagination, and irrepressible laughter."

Thus far, only two of Shaffer's works have been made into motion pictures. Several reviewers found that *Five Finger Exercise* (Columbia, 1962) suffered from serious miscasting of a pivotal role and that *The Private Ear*—retitled *The Pad . . . and How to Use It* (Universal, 1966)—was blatantly overproduced. Shaffer had no hand in either of these adaptations, but he did agree to supply the screenplay for a projected film version of *The Royal Hunt of the Sun,* which reportedly would have netted him a fee of $100,000, plus a percentage of the film's profits. This deal later fell through.

Peter Shaffer has been described by Joseph A. Loftus as "a large-boned, square-jawed, bespectacled, bubbling bachelor" (New York *Times,* November 29, 1959). His hobbies are playing the piano, architecture, walking, and simply "peering about." In an article for *Theatre Arts* (February 1960) Shaffer asserted that "labels aren't for playwrights." The truth of that assertion has been most emphatically confirmed by the progress of his own career. From the outset, it has surprised and confounded those critics with a penchant for pigeonholing who are discomfited by far-ranging talents like his.

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SHOEMAKER, EUGENE M(ERLE)

Apr. 28, 1928- United States government astrogeologist
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Few other earthbound experts know as much about the topography and geology of the moon as Eugene M. Shoemaker, the chief scientist of the Branch of

Astrogeology, United States Geological Survey. Shoemaker joined the U.S.G.S. in 1948 and began concentrating on extraterrestrial geology in the 1950's, when he was investigating craters in the Southwest—notably the Meteor Crater in Arizona—that have some of the characteristics of lunar craters. In the early 1960's he organized—and served as first administrator of—the Branch of Astrogeology, and he established its observatory at Flagstaff, Arizona. Working in close co-operation with the National Aeronautics and Space Administration, Shoemaker has contributed significantly to the science programs for unmanned and manned space expeditions, and his analyses of television pictures sent back to earth from Ranger and Surveyor spacecraft have made possible topographical maps and models of the lunar surface.

Eugene Merle Shoemaker, the son of George Estel and Muriel May (Scott) Shoemaker, was born in Los Angeles, California on April 28, 1928, and grew up in California, Oregon, New York, and Wyoming. His father was by turns a teacher, a businessman, a farmer, and a motion-picture studio sceneshifter, and his mother was a teacher. He has a younger sister, Muriel Maxine, who is married to James M. Heath, a professor of zoology at the University of Illinois.

Shoemaker became interested in rocks, minerals, and fossils at seven and soon began to collect them systematically. From the age of nine to fourteen he attended classes in mineralogy, geology, and related subjects at the Buffalo (New York) Museum of Science. He completed junior high school at the practice school of the Buffalo State Teachers College, where his mother was the third-grade critic-teacher.

When Shoemaker was fourteen his family returned to Los Angeles. He obtained his senior high school education at Fairfax High School in Los Angeles, where he was a member of the varsity gym team and the school orchestra. By the time he entered high school he had already decided to pursue geology as a career, and upon his graduation in 1944 he entered the California Institute of Technology as a geology major. At Cal Tech his extracurricular activities were cheerleading, editing the class yearbook, and serving as secretary of the campus Y.M.C.A. He won his B.S. degree in geology, along with the class honor key, in 1947. Staying on at Cal Tech as a Dabney Scholar and teaching assistant in petrology, he received his M.S. degree in 1948. His master's thesis dealt with Precambrian rocks of the Ojo Caliente district of New Mexico.

In July 1948 Shoemaker joined the United States Geological Survey, a division of the United States Department of the Interior, as a junior geologist engaged in uranium exploration and geologic mapping out of the U.S.G.S. office at Grand Junction in southwestern Colorado. He became a senior geologist at Grand Junction in August 1949. On leave from the Geological Survey, he spent two academic years (1950-51 and 1953-54) in residence at Princeton University, during the second of which he was a William Libbey Fellow. He received his M.A. degree from Princeton in 1954 and his Ph.D. degree six years later.

EUGENE M. SHOEMAKER

Still based in Grand Junction, as a government geologist in the 1950's, Shoemaker ranged over Arizona, Utah, and New Mexico, investigating volcanic and nuclear explosion areas and doing research on the chemical elements of rock and ore deposits, partly to ascertain their origin. He gave particular attention in the late 1950's to the crater in Cocomino County, Arizona that is now known as the Great Meteor or Barringer Crater. Shoemaker resolved a controversy over whether the crater was an extinct volcano or a hole gouged out by a meteor when, with Edward C. T. Chao, he discovered in the crater the presence of coesite, a mineral produced by the transmutation of quartz. Since enormous pressure—at least 20,000 times the pressure of the earth's atmosphere—is required for the transmutation, coesite on or near the earth's surface logically indicates the impact of a meteor at the spot. Shoemaker wrote his doctoral thesis on the impact mechanics at the Barringer Crater, and he gave a report on his work at the crater before the International Geological Congress in Stockholm, Sweden in August 1960. While in Europe he investigated the Ries Crater in Bavaria and concluded that the explanation for that massive hole was similar to the one for the Barringer Crater.

Shoemaker's interest in the Barringer Crater was enhanced by its similarity to the craters of the moon. He had been serving as a consultant in preliminary studies for geological mapping of the moon at the Geological Survey's field center at Menlo Park, California, and beginning in November 1960 he organized an astrogeologic unit at Menlo Park. In 1960 and 1961 the unit, then a study group composed of fifteen geologists and chemists, did preparatory research, including investigation into the origin of craters and the petrology of materials that may have derived from the moon. That program was undertaken for the National Aeronautics and Space Administration. In the program, Shoemaker established a lunar geological time scale and developed improved methods for mapping the moon's surface.

In January 1962 the astrogeologic unit, previously part of the geologic division, became a separate entity within the Menlo Park establishment, and Shoemaker became its chief. As such, he administered a staff of twenty-eight persons in a research program that included geologic mapping of the moon by telescopic methods, impact and cratering investigations, and chemical and petrographic study of tektites (glasses thought to be derived from the moon). In addition to his administrative duties, he did research on the moon at the telescope and on terrestrial impact craters and structures in the field. He also worked part time in helping to develop the television camera to be carried into space in the Ranger project.

In October 1962 Shoemaker was lent to the National Aeronautics and Space Administration in Washington, D. C. to assist Oran W. Nicks, director of NASA's Lunar and Planetary Programs Division, in formulating plans for moon exploration. He developed the initial science programs for Project Mercury and Project Gemini, conducted scientific debriefings of astronauts on later Project Mercury flights, and initiated the geological training program for astronauts at the NASA Manned Spacecraft Center in Houston, Texas. From March to September 1963 he helped to set up, and served as the acting director of, NASA's Manned Space Sciences Division, intended as a link between NASA's Office of Space Sciences and its Office of Manned Space Flight. The most pressing task of the division when Shoemaker directed it was to develop the plans for the scientific program to be conducted by the first astronauts to land on the moon.

Meanwhile, in February 1963, the Menlo Park astrogeologic unit was expanded into the U.S.G.S. Branch of Astrogeology. As chief of the branch, Shoemaker was the administrator of a research program encompassing the investigation of craters, the chemistry of extraterrestrial objects, the telescopic investigation of the moon, and the direct exploration of the moon by unmanned and manned spacecraft. For the implementation of that program an observatory was built at Flagstaff, Arizona, and the United States Geological Survey Center of Astrogeology was established there, with a staff of more than 200 scientists, engineers, technicians, administrators, and clerks.

Before crashing into the moon on July 31, 1964, the American spacecraft *Ranger 7* sent back to earth 4,316 photographs of the lunar surface. With his assistants, Shoemaker studied the final, closeup photo sent by *Ranger 7* for six weeks, using a technique he developed called photoclinometry, in which the steepness of crater walls and ridges on the moon is determined by computer analysis of the degrees of shadowing in the photograph. No slope was found to be steeper than five degrees. "The surface is smoother than I dared hope," Shoemaker said, as quoted in *Newsweek* (September 7, 1964).

Ranger 8 took 7,000 pictures as it approached the moon in February 1965. *Surveyor I* soft-landed on the moon on June 2, 1966, and during the following twelve and a half days the roving eye of the craft's camera televised back to earth 10,338 closeup photographs. From the photos, Shoemaker, as quoted in *Newsweek* (June 20, 1966), concluded that the moon's Ocean of Storms "is like dry, silty soil in the Midwest. If an astronaut walked on it, he would leave a footprint not more than an inch deep. It would be like walking in a freshly turned field." Elsewhere he used the analogy of a wet beach. Before the Surveyor landing, there had been some speculation that the lunar surface might be a deep sea of fine dust that could not support a spacecraft landing. A later set of photographs convinced Shoemaker that the color of the moon is gray. "The gray varies in shade from a pale to a very dark gray," he said, "but it all appears to be still basically all gray" (quoted in the Washington *Post*, May 24, 1967).

On August 14, 1966 Shoemaker resigned as administrator at Flagstaff in order to return to full-time research with the new title of chief scientist. In addition to his work at Flagstaff, Shoemaker was a visiting professor at the California Institute of Technology from March to June 1962, and in 1964 he became a research associate at the California Institute of Technology, teaching a graduate course in astrogeology during the winter quarter of each year.

Shoemaker is the author or co-author of seventy-four published papers. The following appear in book form: "Interpretation of Lunar Craters," in *Physics and Astronomy of the Moon* (Academic Press, 1962), edited by Kopal and Zdenek; "Stratigraphic Basis for a Lunar Time Scale," written with R. J. Hackman, in *The Moon* (Academic Press, 1962), edited by Z. K. Mikhailov and others; "Impact Mechanics at Meteor Crater, Arizona," in *The Moon, Meteorites, and Comets* (Univ. of Chicago, 1963), edited by Barbara Middlehurst and G. P. Kuiper; "Interplanetary Correlation of Geologic Time," written with R. J. Hackman and R. E. Eggleton, in volume 8 of *Advances in the Astronautical Sciences* (Plenum, 1963); and "Preliminary Analysis of the Fine Structure of the Lunar Surface in Mare Cognitum," in *The Nature of the Lunar Surface* (Johns Hopkins, 1966), edited by Wilmot Norton Hess, Donald Howard Menzel, and John A. O'Keefe.

Eugene M. Shoemaker and Carolyn Jean Spellman, a former teacher, were married on August 18, 1951. They have three children: Christine Carol, Patrick Gene, and Linda Susan. Shoemaker is five feet ten inches tall and weighs 170 pounds. His eyes and hair are brown. He is a Democrat, a Unitarian, and a member of the Cosmos Club of Washington, D.C., the Geological Society of America, the Society of Economic Geologists, the Mineralogical Society of America, the Geochemical Society, the American Association of Petroleum Geologists, the American Geophysical Union, the Seismological Society of America, the Astronomical Society of the Pacific, the International Astronomical Union, the American Association for the Advancement of Science, the Arizona Academy of Science, the Meteorological Society, and the American Astronautical Society. For their discovery of coesite in the Meteor Crater and their development of its geological implications, Dr. Shoemaker and Edward C. T. Chao were awarded the Wetherill Medal of the Franklin Institute in 1965. Shoemaker's other honors include an honorary life membership in the National Geographic Society (1964), an honorary doctorate from

Arizona State College (1965), the Builders of a Greater Arizona award (1966), and the Arthur S. Fleming award (1967).

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SIMKIN, WILLIAM E(DWARD)

Jan. 13, 1907- United States government official; labor mediator and arbitrator
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The United States government's chief labor peacemaker is William E. Simkin, who became director of the Federal Mediation and Conciliation Service in 1961 after more than twenty years of private practice as an industrial arbitrator. The agency headed by Simkin helps to settle more than 7,000 disputes a year, and under Simkin it has vigorously pursued a policy of "preventive mediation," encouraging unions and management to develop a day-to-day dialogue in which long-term problems can be discussed and crises can be anticipated and averted.

William Edward Simkin was born to Alfred E. and Florence (Manchester) Simkin on January 13, 1907 in Merrifield, New York. With his sister, Charlotte, and his brothers, Chester and Robert, Simkin was raised in Poplar Ridge, New York, where his father owned and operated a hardware store. At Oakwood School, a private Quaker school in Poughkeepsie, New York, he was a member of the student council, the football team, and the baseball team. After graduating from Oakwood in 1923, he entered Earlham College in Richmond, Indiana, where he was president of the student council, associate editor of the campus newspaper, captain of the football team, and a member of the track squad. He majored in chemistry at Earlham, but his vocational direction changed when he became interested in economics through a course in that subject in his senior year. He obtained the B.S. degree from Earlham in 1927.

For a year following his graduation from college, Simkin worked in his father's hardware store in Poplar Ridge, and in the plumbing and sheet metal business that operated out of the hardware store. In September 1928 he took his first professional position, that of principal of Central High School in Sherwood, New York. From September 1930 to January 1932 he headed the science department at the Brooklyn (New York) Friends School, while pursuing a part-time postgraduate course in economics at Columbia University.

WILLIAM E. SIMKIN

During five Depression years, from 1932 to 1937, Simkin was a field representative for the American Friends Service Committee in West Virginia, in charge of a project to retrain unemployed miners in furniture-making. From 1937 to 1939 he taught a course in industry at the Wharton School of Finance and Commerce at the University of Pennsylvania, while doing postgraduate work in economics at the university.

At the University of Pennsylvania, Simkin became a close friend of Professor George W. Taylor, who was then the arbitrator—or impartial chairman, his formal title—of labor disputes for the full-fashioned hosiery industry in Philadelphia. In July 1939 Simkin joined Taylor in his arbitration work, as associate impartial chairman. Two years later he succeeded Taylor as impartial chairman for the hosiery industry and became, in addition, associate impartial chairman for the men's clothing industry in Philadelphia. In the early 1940's he also did some ad hoc arbitration work, served as public member or chairman of several committees on industrial wages and hours, and worked part time as a special mediation representative for the National War Labor Board. From April 1943 to September 1945 he worked full time with the National War Labor Board in Washington, D.C., as an associate public member and as chairman of the NWLB's shipbuilding commission.

After the war Simkin continued to work part time with the NWLB, serving as co-chairman of the steel commission and public member of the shipbuilding commission. At the same time he resumed part-time work as a labor arbitrator, and when the board was dissolved at the end of 1945 he went into full-time private practice in Philadelphia. During the following sixteen years he served as permanent arbitrator of labor disputes involving several companies in the shipbuilding, rubber, steel, apparel, and transportation industries. The companies included the Bethlehem Steel Corporation, the Goodyear and Firestone rubber companies, the National Can Company, the American Viscose Corporation, and Eastern Greyhound. During the same period he arbitrated a large number of ad hoc cases. His total arbitration experience, permanent and ad hoc, covered about 4,000 cases.

President John F. Kennedy appointed Simkin director of the Federal Mediation and Conciliation Service on February 2, 1961. The service, an independent agency within the executive branch of the government, was created by the Labor Management Relations Act of 1947, better known as the Taft-Hartley Act, for the purpose of averting, or ameliorating the effects of, labor-management disputes affecting interstate commerce.

Simkin was installed as director on March 3, 1961, in a ceremony in the White House presided over by Arthur J. Goldberg, then the Secretary of Labor. In keeping with his Quaker faith, Simkin affirmed, rather than swore, that he would fulfil the obligations of his office. "It will be a great test of the principles of the [Society of] Friends to see if you can communicate them to the labor-management relations of the country," Goldberg commented, as quoted in the New York *Herald Tribune* (April 1, 1961).

All parties to collective bargaining agreements affecting interstate commerce (except those covered by the Railway Labor Act) are required by law to notify the Federal Mediation and Conciliation Service of intended contract changes thirty days before the changes become effective. Eighty thousand such notices are given each year. When the agency anticipates serious trouble in the negotiation of a certain contract, it enters the case, whether invited to do so or not. In 90 percent of the 7,000 or more negotiations in which it participates each year, the agency is welcomed by both sides. In the other 10 percent, it sits in as an unwanted guest. It possesses no law enforcement authority, and its mediators must rely solely on techniques of persuasion.

The service operates on an annual budget of just over $1,000,000 a year and has 412 employees, 250 of them mediators, assigned to the Washington headquarters and to seven regional centers. Although most of his work is in administration, Simkin himself acts as a mediator. For example, in 1962 he interceded with three major aerospace companies when unions at missile and aircraft plants threatened to strike; he played a major role in efforts to settle the thirty-four-day East coast dock strike during the winter of 1962-63; he helped to settle a dispute between the Boeing Company and the Machinists Union in 1963; and he mediated between the AFL-CIO Retail Clerks International Association and seven food chains in Maryland in 1964.

After his personal intervention in the railroad dispute of 1964, President Lyndon B. Johnson generally pursued a hands-off policy in labor troubles. Referring to Simkin's success in breaking a bargaining deadlock between the steel industry and the United Steelworkers of America in April 1965, Frank C. Porter wrote in the Washington *Post* (August 8, 1965): "The skill Simkin demonstrated in this and in other instances has been widely credited with helping make Mr. Johnson's hands-off policy work—and with taking pressures off Labor Secretary W. Willard Wirtz, who has never conceived his job to be primarily that of a labor-management referee."

Under Simkin's administration, the Federal Mediation and Conciliation Service has developed a comprehensive training program to keep staff members abreast of changes in the technical aspects of labor-management relations. A panel composed of management and labor leaders, abandoned during the Eisenhower administration, has been restored to advise and assist the service in the settlement of strikes. The service has adopted, jointly with the Association of Labor Mediation Agencies, representing forty state mediation services, a code of professional conduct designed to eliminate jurisdictional friction and improve the effectiveness of mediation. Most important of all, management and labor's interest in and voluntary use of the preventive mediation facilities of the service have substantially increased. On August 28, 1966, in a report on his agency's activities for the year ending June 30, 1966, Simkin said that the service had helped in effecting an average of 150 labor-management agreements per week.

Simkin is just over six feet tall and weighs 210 pounds. He has brown eyes and brown hair, the latter graying at the temples and thinning on top. Combined with his experience, Simkin's avuncular personality and Quaker outlook make him an ideal peacemaker. A patient listener with a calm manner and a slow, deep speaking voice, he tends to put belligerents at ease and to inspire trust on both sides of a negotiating table.

William E. Simkin and Ruth H. Commons, then a high school teacher, were married on August 31, 1929. They have two sons, Thomas, a college professor, and Peter, a physician. The Simkins maintain a permanent home in Wallingford, Pennsylvania in addition to their Washington apartment. Simkin's favorite recreations are woodworking and golf. His political affiliation is Democratic. He is a member of the Industrial Relations Research Association and the National Academy of Arbitrators, of which he was elected president in 1950. Earlham College conferred an honorary doctor of laws degree on him in 1963. Simkin is the author of the monograph *Acceptability as a Factor under an Existing Agreement*, published by the University of Pennsylvania Press in 1952.

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Who's Who in America, 1966-67

SKIRA, ALBERT

Aug. 10, 1904- Publisher
Address: b. Éditions Skira, 4 Place du Molard, Geneva, Switzerland; h. 56 Quai Gustave-Ador, Geneva, Switzerland

The name of Albert Skira has become synonymous with excellence in the field of art book publishing. Skira, then a dealer in fine editions for bibliophiles, founded Éditions Skira in Lausanne, Switzerland in

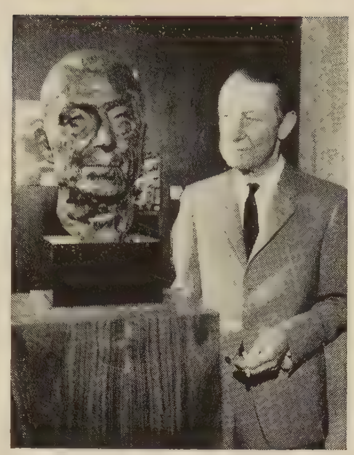
1928 with the intention of having great artists illustrate the best in literature, and he published his first book—Ovid's *Metamorphoses* with thirty etchings by Picasso—in 1931. Later, he pursued an additional course and persuaded noted historians and critics of art to write explanatory texts for collections of reproductions of works of art from all times and places. In three decades, Skira has published about 200 books that are in themselves works of art, containing what are probably the most consistently faithful color reproductions in existence. The quality of the books can be explained by the scrupulous care that Skira puts into the selection of the paper, inks, and typefaces, and the patient planning that he and his engravers give to the eight- and ten-color plates. Skira's office is now in Geneva, but his printing plant remains in Lausanne. In the United States his books are published by Skira, Inc., New York, and distributed by the World Publishing Company.

Albert Skira was born in Geneva, Switzerland on August 10, 1904, the only son of Pierre Skira, a heating engineer, and Adélaide Skira, a teacher. "I come of an old Tessinois family," Skira told an interviewer for the *New Yorker* (December 31, 1960). (The Tessinois are the residents of Tessin—also spelled Ticino—Switzerland's Italian-speaking canton.) According to Allene Talmey in *Vogue* (December 1953), the first members of the Skira family in Switzerland were seventeenth-century immigrants from Spain.

Skira was reared in Geneva in modest but comfortable circumstances. His parents, neither of whom was interested in art, enrolled him in a technical school to study to be a technician in applied mechanics, and they sent him to a succession of piano teachers despite his lack of interest in music. The last of the teachers, a Russian to whom he was sent at the age of twelve, became a decisive influence in his life. Seeing that the piano was a waste of time for Skira, the teacher instead taught him chess, introduced him to the works of Nietzsche, Baudelaire, and Picasso, taught him the history of music, art, and literature, and instilled in him an appreciation of rhythm in all the arts.

When Skira was sixteen his father died. Two years later lack of money forced him to drop out of school, and he took a job as a bank clerk with Crédit Suisse. About this time he made his first art purchase, a thirty-dollar gouache by Picasso that he paid for in installments. Also, to the limited extent that his bank salary allowed, he began to buy first and fine editions of illustrated books.

Through a friend in the hotel business, Skira, when he was about twenty, became a social director for hotels in Switzerland and on the French Riviera, making arrangements for dances, children's parties, balls, and charity galas. The job afforded him more time and money for the buying of books, and his collection rapidly grew in quantity and quality. When he was working at the Lausanne-Palace Hotel in Lausanne he became friendly with a young lady librarian, who persuaded him to go into the book business. Packing some of his more expensive first editions into a large valise, he went to Paris. Acting on the misconception that French physicians are bibliophiles, he began phoning doctors who had impressive addresses in Paris. None of the doctors whom he called was interested until the sixteenth, who bought half of the books Skira had with him and began recommending him to other bibliophiles among his friends.


ALBERT SKIRA

Returning to Switzerland, Skira settled down to five years of bookselling, at which he made only a meager living. "I was not content," he told the *New Yorker* interviewer. "I wanted to edit and publish books illustrated by painters whom I liked, such as Picasso." In 1927 he went to Paris again, this time to meet Pablo Picasso and to persuade the artist to illustrate the first book to be published by "Éditions d'Art Albert Skira," a publishing company that thus far existed only in the mind of Skira.

Every day, Skira called Picasso's Paris number only to be told, each time, by a woman who spoke French with a Spanish accent, "Monsieur Picasso n'est pas là." Finally, after a year, he happened to meet Jacqueline Apollinaire, the widow of the poet Guillaume Apollinaire and a friend of Picasso, and she introduced him to the artist. Picasso, who was in the habit of saying "yes" to get rid of people, agreed to do thirty etchings illustrating Ovid's *Metamorphoses* for Skira, and Skira, who had no money to speak of, agreed to pay 450,000 francs—then the equivalent of about $18,000—for them.

Months went by without Picasso so much as beginning the sketches for the etchings. Skira began to importune the artist, visiting his studio in Paris daily and, on one occasion, following him to Juan-les-Pins on the French Riviera. When Skira arrived at the resort city, Picasso is reported to have said, "Now I know I have to do this book if I want any peace." Four months later Picasso delivered fifteen etchings to Skira, and six months after that the rest were finished.

On October 25, 1931, Ovid's *Metamorphoses*, illustrated by Picasso, was published by Skira, in an edition of 125 copies, to sell for $400 each. (Years later, in 1966, a copy was auctioned for $12,000.) He sold only one copy, to Anthony Zwemmer, a London bookseller, until, through G. F. Reber, a Swiss book collector, he met Mrs. Averell Harriman, who bought forty copies to sell (very slowly, it turned out) at her art gallery in New York City. It took Skira six years to sell the remaining copies of the *Metamorphoses.*

While preparing the publication of the Picasso book, Skira had persuaded Henri Matisse to illustrate Stéphane Mallarmé's *Poésies,* and the book was published as *Les Poésies de Mallarmé* with twenty-nine etchings by Matisse, in 1932. His next project, in 1933, was *Minotaure,* a Surrealist art magazine that he founded with Tériade. Paul Eluard lent moral and financial support to the publication. The first issue contained an article by André Breton on Picasso's sculptures, illustrated with the first published photographs of the sculptures, and the cover was by Picasso. Later covers were painted by Miró, Duchamp, Derain, Matisse, Masson, and Max Ernst, among others. The *Minotaure* office became a natural gathering place for Parisian artists and writers, including Picasso, Dali, Vollard, Ravel, Braque, and Valéry. *Minotaure* was intended as a quarterly, but publication was constantly hampered by lack of money, and during its six years of existence the magazine appeared only thirteen times.

Meanwhile, Éditions Skira published *Les Chants de Maldoror,* with forty-two illustrations by Salvador Dali, in 1934, and in 1935 Skira began publishing his series on French painting. The series totaled forty-two portfolios, published over sixteen years, with seven to sixteen color reproductions in each. In 1941 Skira and Matisse began planning an illustrated anthology of the love poems of Pierre de Ronsard, but wartime conditions made execution of the plans unusually difficult. Since the printing could not be done in France, and traveling between France and Switzerland was not easy, Matisse moved temporarily to Zurich to collaborate on the work with Skira. Matisse completed a set of lithographs, and five sample copies of the book were set in an italic Garamond 24-point type, but both men agreed that the type was out of harmony with the illustrations and that a heavier type was needed. After much searching, Skira located some old, used Caslon type in Geneva, and new samples were run off.

Matisse returned to France and, after the total occupation of that country, all visits between the two men stopped. Inspired by his subject, Matisse continued to produce the Ronsard illustrations, with increasing freshness and lyricism, until there were 120. After the war, Skira, shocked but pleased to find the mass of new work, revised his plans for the book accordingly.

Deciding to print the Ronsard book in Paris, Skira moved his typefaces there and began the task. His supply of paper had turned yellow, however, and many of the typefaces were broken. He decided to use a lightly tinted paper instead, and to find better Caslon typefaces. Learning that the Hass printing company in Basel, Switzerland owned the original Caslon types, he had new matrices made from the originals and shipped to Paris. *Florilège des Amours de Ronsard,* illustrated by Henri Matisse, was finally published in 1948, seven years after Matisse and Skira had begun their collaboration.

While work on the Ronsard book was in progress, Skira was publishing other books, including a series of fine editions of French classics. Also, between October 1944 and December 1946, he published a second magazine, *Labyrinthe,* reflecting his view that all the arts are interrelated. In its twenty-three issues, *Labyrinthe* published writing by Sartre, Malraux, Hemingway, and Steinbeck, and reproduced art by Klee, Rouault, Borès, Magritte, Soutine, Arp, Balthus, Dubuffet, Kandinsky, Lautrec, Goya, Klee, and Miró.

Between 1947 and 1950 Skira published André Malraux's *La Psychologie de l'Art* (The Psychology of Art) in three volumes: *Le Musée Imaginaire, La Création Artistique,* and *La Monnaie de l'Absolu.* The volumes were published in English by Pantheon Books, New York in 1949-50 under the titles *Museum Without Walls, The Creative Act,* and *Twilight of the Absolute.* In 1949 Skira embarked on a monumental coverage of the history of art in three collections viewing the subject from three different standpoints: national schools, eras, and individuals. In 1950 Skira, Inc., a New York firm legally independent of Éditions Skira but working in close co-operation with the Geneva company, published *A History of Modern Painting,* by Maurice Raynal and others, comprising three volumes of *Painting, Color, History,* as the national-school series was called. In 1951 the two firms issued Raynal's *The Nineteenth Century* in the Great Centuries of Painting series. *The Fifteenth Century* was published in 1955, and by 1960 twelve volumes of Great Centuries of Painting, containing more than 1,000 color illustrations, were in print.

Skira's series of lower-priced monographs concerning individual painters entitled The Taste of Our Time had, by 1967, reached forty-six volumes, each containing between fifty and seventy reproductions in full color. Another series, Treasures of Asia, which was begun in 1960 with James Cahill's *Chinese Painting,* now contains six volumes. Other Skira series include Treasures of the World and Art, Ideas, History. An average of six new books or portfolios is added to the Skira catalog each year. Most of the books are published in French, German, and English. In 1967 a new series was launched called Who Was.

Skira conceives, plans and directs every step of his publishing projects. He travels throughout the world, seeing at firsthand and choosing the paintings he will reproduce. A perfectionist, he insures accuracy by having expert color photographers make color separations and Ektachromes of the paintings in close co-operation with his color engravers. The color proofs are examined by other experts for fidelity to the originals, and any corrections needed in color or shading are made by the engravers. (On at least one occasion the correcting was done in the other direction. According to Marilyn Daley in the New York *Sunday News* (August 14, 1966), when Georges Roualt was confronted with the engraver's proof of a reproduction of one of his paintings, the painter said, "Oh! This is much better. I will change my painting.") After the printing process, the illustrations are usually cut out and tipped into the books by hand. The books are bound with an exceptionally strong adhesive developed especially for the firm.

The first comprehensive exhibition of Skira's books was held in Moscow, U.S.S.R., in June 1965. The same exhibition was presented at the Hallmark Gallery, New York City in September 1966. In a statement written for a brochure issued by the Hallmark Gallery on the latter occasion, Skira said: "I try to give concrete form to . . . a new way of seeing. . . . Coordinating the skill of the technician, the sensitive touch of the block-maker, and the keen eye of the printer, the art publisher, in collaboration with the author, has to follow, and sometimes unravel, the delicate thread of his sensibility. The choice of format, the light and balance of a page, the harmonious sequence of the make-up, in which the masterpieces of all times come together, these are among the deepest pleasures of my life."

Albert Skira married Rosabianca Venturi, the daughter of Lionello Venturi the Italian art critic, on March 7, 1937. The Skiras' apartment in Geneva contains Skira's collection of rare books and art by Renoir, Picasso and others. They have three grown sons, Pierre, Jean-Michel, and Daniel, and one daughter, Sylvia.

Skira, whose leanness makes him look taller than he is, reports his height to be approximately five feet seven and one-half inches and his weight to be 125 pounds. He has blue-gray eyes and thinning, reddish-blond hair. His favorite physical recreation is golf. As dynamic in personality now as he was in his youth, he is an animated and entertaining conversationalist. In temperament, Skira reportedly fluctuates between the impetuous and the dilatory, but the patience he brings to his work is constant and consistent.

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SMYSLOV, VASSILY (VASSILYEVICH) (smis'-lôf)

Mar. 24, 1921- Soviet international grand master of chess
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One of the foremost chess players in the Soviet Union and the world is the international grand master Vassily Smyslov, who held the world chess championship in 1957-58. A chess player since early childhood, Smyslov became a master of chess in 1938, a grand master of the U.S.S.R. in 1941, and an international grand master in 1949. In the 1954 world championship tournament he scored a tie with Mikhail Botvinnik, whom he defeated for the international title three years later. A brilliant strategist and tactician, Smyslov, who uses what he calls "a mystic or creative" approach to chess, has contributed considerably to the development of chess theory and to the training of chess players.

VASSILY SMYSLOV

Vassily Vassilyevich Smyslov was born in Moscow on March 24—some sources say March 23—1921. When he was six years old, his father, who was one of the leading chess strategists in the Soviet Union, taught him the basic rules of the game and arranged handicap matches with him, in which he generally spotted him several pieces. The game was little more than a pleasant pastime for Smyslov until, one day when he was about seven, he defeated an uncle in a non-handicap match. As a reward for his victory, he received a copy of A. A. Alyokyn's book *My Best Matches*, inscribed with the dedication "To the future champion." From then on he took a serious interest in chess, spending most of his leisure time on it, and reading every book he could find on the game.

While attending school Smyslov spent his afternoons with the chess section of the Moskvoretsky District Pioneer Club, a Moscow youth group, where he took part in hundreds of games. At the age of thirteen he defeated his father for the first time in a non-handicap game, and at fourteen he entered his first tournament. Through intensive training he elevated his rating as a chess player from fourth category in 1935 to first category in 1936. Within two years he began to make his mark as a tournament player. In early 1938 he emerged victorious in the U.S.S.R. Junior Chess Championships, and in the fall of that year he shared first place with Belavenets in the Moscow championship tournament, finishing ahead of grand master Andreas Lilienthal. His performance in this tournament earned him the title of chess master.

In 1939, after graduating from secondary school, Smyslov enrolled as a student at the Moscow Aviation College. When, after the outbreak of World War II, the college was moved to Alma-Ata, he continued to be listed as a student, but eventually was permitted to devote his full time to chess. In his international debut at the Moscow-Leningrad Tournament in 1939 he finished far behind the winner, in a tie for twelfth place, but in the Moscow championships of 1939-40 he was a runner-up, and in the twelfth U.S.S.R. championship tournament in 1940 he emerged in third place, scoring more points than Mikhail Botvinnik. The following year, in a national six-master tournament, he again finished in third place, ahead of such noted chess masters as Boleslavsky, Lilienthal, and Bondarevsky. For this achievement he was named a grand master of chess.

Continuing his triumphs on the national scene, Smyslov won the Moscow championships three times in a row, in 1942, in 1943-44, and in 1944-45. He also finished in second place in a tournament at Kuibyshev in 1942 and tied for third place in a competition at Sverdlovsk in 1943. Recognized by this time as Botvinnik's foremost rival, Smyslov gave the older player considerable competition in the thirteenth U.S.S.R. championship tournament in 1944, although he finished in second place. The fourteenth national title tournament in 1945 was a setback for Smyslov, who tied for tenth place, but in the 1946 Moscow championship competitions he was one of four who tied for third place.

In the first major postwar international tournament, held at Groningen, Holland in 1946, Smyslov emerged in third place. He attained an almost perfect score of 7.5 points out of a possible 8 in a series of postwar radio matches with the United States and Great Britain, and he twice defeated the noted American grand master Samuel Reshevsky. In 1947 he tied for third place in the U.S.S.R. championships and for fourth place in a practice tournament at Parnu. In the same year he tied for second place in an international tournament in Warsaw and for third place in the Mikhail Chigorin Memorial Tournament in Moscow.

In the spring of 1948 the world governing body of chess, the Fédération Internationale de Échecs (FIDE), called a tournament of the world's five foremost grand masters—Mikhail Botvinnik, Paul Keres, Samuel Reshevsky, Max Euwe, and Vassily Smyslov—to decide the world chess title, which had been vacant since the death of Alexander Alekhine in March 1946. Overcoming a weak start Smyslov finished just behind Botvinnik on May 18, 1948, thus gaining official status as the second-best chess player in the world.

In the seventeenth U.S.S.R. title tournament, in 1949, Smyslov won the gold medal after scoring a tie for first place. In 1950 he placed third in the world championship candidates tournament at Budapest, won second place in the Venice tournament, and tied for fifth place in the Soviet championship tournament. In 1951 he won the Chigorin Memorial Tournament and took fourth place in the Soviet title competition. He tied with two others for third place in the 1952 Geza Maroczy Memorial International Tournament and also was in a triple tie for seventh place in that year's national championships. He took third place in the international tournament at Bucharest in 1953, and later in the same year he won the challengers tournament at Zurich, finishing two points ahead of Reshevsky, Bronstein, and Keres, who tied for second place. The latter victory, which Gideon Ståhlberg, in his book *Chess and Chess Masters* (1955), called "one of the outstanding achievements of all-time tournament chess," entitled Smyslov to challenge Botvinnik for the world title in 1954.

A two-month, twenty-four-game world championship tournament between Smyslov and Botvinnik, held at Moscow, ended on May 13, 1954 in a tie, with each of the players scoring 12 points. In keeping with FIDE rules, Botvinnik, as the incumbent world champion, retained the title. In June 1954 Smyslov made his first trip to the United States to take part in a Soviet-American team match in New York City. Upon his arrival, he expressed confidence that the encounter would strengthen cultural ties between the United States and the Soviet Union. The match resulted in a victory for the Soviet team, which scored 18.5 points against the American team's 9.5.

In September 1954 Smyslov headed the team that won the biennial international team tournament at Amsterdam, retaining the Hamilton-Russell trophy for the Soviet Union. At the Hastings Chess Congress held in England in the winter of 1954-55, Smyslov tied with Paul Keres for first place, and in the 1955 U.S.S.R. championship tournament he shared top honors with Yefim Geller. He scored another important victory in November 1955, at the international chess masters' tournament at Zagreb, finishing in first place without having lost a single game. In the spring of 1956 Smyslov again won the world championship challengers tournament in Amsterdam, thus earning the right to challenge Botvinnik for the second time for the world title the following year. Later in 1956 he shared first place with Botvinnik in the Alekhine Memorial Tournament, held in Moscow, and he again helped the Soviet Union retain the Hamilton-Russell trophy.

In the spring of 1957 Smyslov and Botvinnik met at the Tchaikovsky Concert Hall in Moscow for their second world championship contest. In the competition, which lasted nearly two months, Smyslov took an early lead and maintained steady pressure on his opponent with carefully planned new attacks each day. Among the twenty-two games comprising the contest, Smyslov's victory in the second session of the seventeenth game was singled out as a classic performance. A correspondent for the New York *Times* (April 18, 1957), commenting on the game, noted Smyslov's "precise technical execution, coupled with exact timing of the moves," which required "the highest skill of a grand master." On April 27, 1957 Smyslov was proclaimed world chess champion, having scored 12.5 points to Botvinnik's' 9.5. In recognition of his achievement the Soviet government conferred the Order of Lenin on him.

On May 9, 1958 an exhausting two-month rematch ended with Botvinnik regaining the world title, 12.5 to 10.5. In subsequent years Smyslov continued to hold his own in international competition, although he failed to repeat some of his earlier triumphs. In the 1959 challengers tournament he finished in fourth place, and in the same year he tied for first place with David Bronstein and Boris Spassky in the inaugural U.S.S.R. Central Chess Club international tournament. He again shared top honors in the 1960 and 1961 Central Chess Club tournaments. In the national championship competitions, Smyslov suffered some setbacks. He shared seventh place in the twenty-seventh U.S.S.R.

championships, in 1960, and fifth place in the twenty-eighth, in 1961. In the twenty-ninth national tournament, also staged in 1961, Smyslov finished in a four-man tie for eighth place.

In 1961 Smyslov shared second place in the international tournament at Dortmund, West Germany, and in 1962 he tied for second place in the Mar del Plata tournament and for fourth place in the Havana championships. He was a member of the victorious Soviet team in the sixteenth Chess Olympics, held at Tel Aviv, Israel in November 1964. In the international Capablanca Memorial Tournament held at Havana, Cuba in September 1965, he finished in first place, defeating the United States champion, Bobby Fischer, in a radio match. He also scored victories in the 1965 Chile international tournament and in the twenty-seventh Mar del Plata tournament in 1966. Over the years Smyslov has also contributed significantly to Soviet victories in the tournaments of nations and in team matches with a number of countries, including Czechoslovakia, Hungary, and Sweden.

Smyslov is the author of several chess manuals for beginners, including one, written in co-operation with D. G. Rakhlin, that was printed in Moscow in 1949; another was published in Kaluga in 1951. His contributions to the literature of chess also include a collection of his selected games, published in Moscow in 1952, and a volume containing his personal impressions of an international tournament in Switzerland, published in 1954. Smyslov collaborated with G. Y. Loewenfisch on a book on the theory of rook endings, which appeared in 1957. He commented extensively on current trends in the chess world in an article published in 1957 in the magazine *Shakhmati v SSSR*. Smyslov contributes a good part of his time to helping young chess players perfect their talents, mostly as a teacher with the Moscow branch of the Burevestnik Sports Society.

Early in his career Smyslov tended to play boldly, using combinations, in the manner of Mikhail Chigorin or the young Alexander Alekhine, and his tendency to experiment often cost him victories. In his mature years, he has concentrated on position play and the steady buildup of positional advantage, and he has developed a balanced and harmonious style that seems to have been modeled on that of Capablanca. His strong point is in the endgame, a phase of chess in which he has taken a special interest since boyhood. Sportswriter Red Smith, after observing Smyslov's style during the Russian master's visit to the United States, wrote in the New York *Herald Tribune* (June 25, 1954): "He is a mobile chess player, often on his feet. To the untutored eye he seemed the fastest man in the field. After a relatively brief study of the board . . . he would move a piece and take a walk along the row of tables, kibitzing other games." Gideon Ståhlberg observed in his book *Chess and Chess Masters* that the Soviet master had a "taste for double-edged defense" and a "great and subtle positional judgment." A correspondent for the New York *Times* (April 28, 1957), noting Smyslov's "remarkable self-control and endurance during a match," observed that "his apparent indifference has unnerved many an opponent."

In Smyslov's view the challenge of chess lies in the ideas that are engendered by the contrasting intentions of the two opponents in a game. He believes that players "should strive for paths that will move chess forward, and release it from the elements of dogmatism alien to the Soviet chess school." While it is generally conceded that Soviet chess players hold an advantage over competitors of other nationalities because they are subsidized by their government, Smyslov attributes the supremacy of Soviet players to their tendency to learn from their common traditions and from each other. Commenting on women chess players, Smyslov observed at the time he won the world crown that he did not expect any female challengers, because, in his words, "they could not stay silent for five hours straight."

Vassily Smyslov makes his home in a Moscow apartment with his wife, who has a son from an earlier marriage. A correspondent for the New York *Times* (April 20, 1957) described Smyslov as "a tall, gangly redhead who squints intensively through horn-rimmed glasses [and] makes his moves in half the time of his opponent." Others have described him as unaffected, modest, and readily liked by all who meet him. Aside from chess, Smyslov's main interest is music. Noted for his pleasant bass voice, he has on occasion sung on radio programs, and he is also an accomplished pianist. Among Smyslov's other favorite recreations are skiing, swimming, and fishing.

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STAATS, ELMER B(OYD) (stäts)

June 6, 1914- United States government official
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When Elmer B. Staats was sworn in as Comptroller General of the United States at a White House ceremony on March 8, 1966, President Lyndon B. Johnson expressed confidence that Staats would serve the government without "fear, favor, or fuss." Since the Comptroller General is the director of the General Accounting Office, the watchdog for Congress over government spending, he is unlikely to eliminate "fuss" entirely from an office necessarily involved with controversial matters. While serving earlier, however, as deputy director of the Bureau of the Budget, under four presidents, Staats had acquired the reputation of being "a reconciler of seemingly irreconcilable views," as well as the best-informed

ELMER B. STAATS

career executive on the internal transactions of the federal government. The Bureau of the Budget and the General Accounting Office often work together on important programs and share the common goals of economy, efficiency, and integrity of operations in all federal agencies.

Elmer Boyd Staats was born to Wesley Forrest Staats, a farmer, and Maude (Goodall) Staats on June 6, 1914 in Richfield, Kansas. He also grew up in Kansas, in a large family that included five boys and three girls, and attended Sylvia High School in Sylvia. In 1931 he entered McPherson College in the central part of his home state to prepare for a career in public service. He majored in government, and besides joining the interscholastic debating and forensic teams, he served as editor of the college newspapers, as a board member of the yearbook, as president of the International Relations Club, and as president of the senior class. Also a leader of his class scholastically, he gave the valedictory address when he graduated with the B.A. degree in 1935.

During the following year Staats studied under a fellowship at the University of Kansas, where he again specialized in government, writing his master's thesis on the subject of state supervision of local government in Kansas. In 1936 he was elected to Phi Beta Kappa and Pi Sigma (the honorary political science fraternity) and was awarded the M.A. degree. He spent the summer of 1936 in Topeka as a research assistant of the Kansas Legislative Council and then enrolled in the University of Minnesota for further graduate courses. A teaching assistantship enabled him to meet his expenses while working on his dissertation, "Personnel Standards in the Federal Social Security Program," and while completing other requirements for his Ph.D. degree, which was conferred in 1939. In the summer of 1937 he had been employed as a staff member of the Public Administrative Service in Chicago. He returned to that position in April 1938 and worked there until September on management consulting studies for various city and state governments. For some months in 1938-39 he was a fellow at the Brookings Institution in Washington, D.C., a research organization.

In 1939 Staats joined the division of administrative management of the Bureau of the Budget, where he was occupied until 1943 with management analysis and survey work for several federal agencies. By Presidential order he was deferred from military service during World War II so that he could help in setting up civilian agencies handling defense problems. Transferred in 1943 to the war agencies section of the bureau, he shared in the organization and budgetary review responsibility for the War Production Board, Office of Price Administration, Office of Civilian Defense, and others. For the two years from 1945 to 1947 he had the title of chief of the war agencies section. Then briefly, in 1947, in the post of assistant to the director he served as chief administrative officer of the bureau. By the end of the year he had moved to the office of assistant director in charge of legislative reference, which has the tasks, among others, of co-ordinating legislative proposals of the federal agencies and assuring their conformity with the President's legislative program. He served for about a year, in 1949-50, as executive assistant director before being promoted to deputy director.

His appointment to the post of deputy director of the Bureau of the Budget had been the culmination of more than a decade of steady advancement for Staats, but in 1953 he left government service to become research director for Marshall Field & Company in Chicago. He returned to Washington a year later and joined the administration of Dwight D. Eisenhower as executive officer of the newly established operations co-ordinating board of the National Security Council. The purpose of the board was to put into effect through the federal departments and other agencies the international policies decided upon by the President and the council members. Staats appointed the interdepartmental committees to plan details for carrying out policies and checking on their effectiveness. His four-year assignment with the National Security Council gave him the opportunity to become well-acquainted with an aspect of government closely affected by foreign affairs.

Returning to the Bureau of the Budget in September 1958, Staats occupied the position of assistant director until March 1959, when he resumed his old duties as deputy director. One of the functions of the bureau, which is part of the Executive Office of the President, is to help the President to prepare the budget by assembling, examining, and sometimes revising requests for appropriations from the various departments and establishments of the government. Among the most difficult tasks confronting a new President is drawing up a budget for the forthcoming year. Staats's long experience in the bureau has been invaluable in bringing about a smooth transition from one administration to another.

After the election of Eisenhower in 1952, Staats had helped the Republicans take over from the administration of Harry S. Truman the responsibility for budgetary and fiscal matters. In the summer of 1960, faced with the possibility that the November election might replace Eisenhower with a Democratic rather than a Republican President, Staats and others at the Bureau of the Budget began to make tentative plans for a major changeover—with the approval of Eisenhower, who, however, insisted upon secrecy. Immediately after the election of John F. Kennedy, Staats co-operated closely with Kennedy's liaison men on the preliminary work that had already been done on the new budget. President Johnson, who took office at a time of emergency, has recalled, "In the first hours of my Presidency, the largest problem that had to be faced was the construction of a new budget. Through long days and longer nights, the Budget people were my prime allies in getting the job done. And in those . . . days, I came to know and respect Elmer Staats."

The Bureau of the Budget also has the obligation of introducing improvements in administrative management to executive departments and otherwise generally increasing efficiency and economy in the conduct of government service. Staats seems to have taken particular interest in bureau responsibilities concerning the District of Columbia. Kermit Gordon, former director of the bureau, called him "a very, very good friend of the District" and went on to say, as quoted in the Washington *Post* (March 17, 1966), "When I was budget director, I just turned over District affairs to him, so he was, in effect, director of the Bureau of the Budget for the District. He always did a highly skilled job and a very sympathetic one." The District home-rule bill, the National Capital Transportation Agency, and the Washington visitors' center are among the projects for which Staats worked.

With his appointment in early 1966 to succeed Joseph Campbell as chief of the General Accounting Office, Staats moved from the executive branch to the legislative branch of the federal government. Although the Comptroller General is named by the President, as an agent of Congress, he is directly responsible to Congress and can be removed only by a joint resolution of Congress. A long term of office, fifteen years, protects the nonpartisan character of the post of Comptroller General, allowing him to make criticisms and recommendations to Congress independently of any political consideration. He cannot be reappointed.

Staats heads a total staff of about 4,200 employees, more than half of whom are professional accountants and auditors. The basic role of his agency, he has said, "is to check on the effectiveness of the system of management and internal control of each federal agency." The GAO sets up standards for the departments' accounting offices and must approve each office's accounting system. A few months after assuming his new post, Staats issued a policy statement that, according to *Federal Times* (June 29, 1966), seemed intended to play down the "police" role of the GAO and to stress a "helpmate" image. He pointed out a need for greater co-operation between the GAO and executive-branch agencies in developing better financial management systems. "I am particularly concerned," he wrote in his memorandum, "that less than a third of the accounting systems of the civil departments and agencies have been developed to the point where they can be approved by our Office and that, in the Department of Defense, only the Corps of Engineers (civil functions) has an approved accounting system."

Called "the taxpayer's best friend," the Comptroller General tries to save money largely by reducing waste and inefficiency. Staats, who has clear-cut ideas on where federal spending can be decreased, is pressing for the use of newer management techniques and recommends source data automation, for instance, as a way to cut down on the amount of paper work and the number of clerical employees needed in the government. In a speech before an automation symposium in May 1966 he said, "The wise and diligent application of automatic data processing has accomplished—and I am sure will continue to accomplish—great achievements in cost reduction, decision making, and performance capability not dreamed of only a few short years ago." Although the maintenance of an entire office just to save money entails considerable expenditure in itself, in the fiscal year of 1965, as Staats has pointed out, the GAO saved the government $180,000,000 and spent only $46,000,000 in salaries and expenses.

From 1944 to 1949 Staats lectured on public administration at George Washington University. He has been a member of the advisory council for the department of politics at Princeton University, of the advisory committee of the University of Wisconsin's center for advanced study in government administration, and of the advisory council of the Brookings Institution's conference on public affairs. A charter member of the American Society for Public Administration, he served as president of its Washington chapter in 1948-49, national vice-president from 1959 to 1961, and national president in 1961-62. Since 1966 he has been a member of the board of directors of the American Academy of Political and Social Science, chairman of the evaluating committee of the National Association of State Budget Officers (a training program supported by the Ford Foundation), and a member of the research advisory committee of the Council of State Governments. He is also a member of the International Institute of Administrative Sciences, the National Planning Association, and the Federal Government Accountants Association. From 1964 to 1966 he served as chairman of the board of trustees of the William A. Jump Memorial Award. Among the professional periodicals to which he has contributed are the *American Economic Review* and the *American Political Science Review*.

In recognition of his achievements in positions of increasing responsibility in government, Staats was selected for the Rockefeller Public Service Award in 1961. His citation read in part: "One would have to search far and wide to find a better example of a careerist who, while necessarily taking part in the policy-making, keeps himself apart from partisan affairs." He received the Alumni Achievement Award from the University of Minnesota in 1964, an honorary LL.D. degree from McPherson College in 1966, and a Distinguished Service Citation from the University of Kansas, also in 1966. Staats's club is the Cosmos. He attends the Methodist church.

On September 14, 1940 Elmer B. Staats married Margaret Shaw Rich, a volunteer worker for social welfare organizations. They have three children: David Rich, Deborah Rich, and Catharine Jane Rich.

Mrs. Staats is the daughter of the former Republican Representative Robert P. Rich of Pennsylvania, who championed economy in government and was known for persistently asking, "Where are you going to get the money?" in his House speeches. Staats has blond hair and blue eyes, stands six feet tall, and weighs 185 pounds. His hobbies are gardening, which he enjoys at his home in Washington, and golf, which he and his wife play at the country club in Chevy Chase.

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STANKIEWICZ, RICHARD (PETER) (stan-kye' vēch)

Oct. 18, 1922- Sculptor
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The poetry that some artists detect in the junk that litters the American landscape has no more perceptive interpreter than the sculptor Richard Stankiewicz. Developing steadily since his first exhibitions in New York City in the early 1950's, he has become recognized as a leader among the contemporary American artists who turn debris into strangely beautiful and powerful creations. In his own work, which has been praised for its disciplined, formal design, he welds together metal scraps into "open" abstract sculpture of odd tenderness, pithy humor, and occasionally savage satire.

Richard Peter Stankiewicz was born on October 18, 1922 in Philadelphia, Pennsylvania, where his parents, Anthony and Rose (Pietrasiewicz) Stankiewicz, had settled after they left the shoemaking town of Augustowa, Poland early in the twentieth century. The father manufactured shoes in Philadelphia and provided a comfortable home for the family until his death a few years before the Depression. In 1928 the boy and his mother moved to Detroit, where they lived until after the outbreak of World War II.

The Stankiewiczs' material comforts had been considerably reduced, and in Detroit they lived next to a foundry dump—a mile-long heap of broken machinery, scrap metal, slag, and French sand used in casting. Since there was no money to buy toys, Richard made his own playthings from the fascinating array of oddly shaped objects he came upon in exploring the junkyard. His creative impulses also found an early outlet in drawing—on the furniture with laundry bluing and on the sidewalks with chalk. He had no boyhood training in art and apparently no encouragement whatever. His becoming an artist, he has said, was "a clear case of predestination."

In 1940 Stankiewicz graduated from the Cass Technical High School in Detroit, and the following year, when the United States became a belligerent in World War II, he entered the Navy. During his six years in service, while attaining the rank of radioman, second class, he had many opportunities for traveling, in the United States, the Aleutians, and the Hawaiian Islands. Before 1946 all his artistic work had been in painting—in a naturalistic vein—but in the Aleutians he began to carve in bone and he also produced some animals from caribou horn. He created his first abstractions, in wood, in Hawaii.

When Stankiewicz left the Navy in 1947, he went to New York City to study art, under the G.I. Bill. He had been entirely self-taught, but after enrolling at the Hans Hofmann School of Fine Art in 1948 he began to change his early style of painting considerably. During his second year in New York he designed a stage set for a summer stock company, using interchangeable flats to make up for a total lack of props. In 1950 he made a trip to Paris, where he studied for some months at the atelier of the painter Fernand Léger, who was noted for his ability to bring out lyric beauty in industrial machinery.

While studying art in New York, Stankiewicz had found himself turning more often to sculpture than to painting. In Paris in 1950 his preference for sculpture led him to leave the Léger workshop and finish out his apprenticeship with Ossip Zadkine, an experimenter in sculptural forms. Stankiewicz credits Hofmann and Zadkine with important guidance, but also acknowledges the influence of several other artists whose work he has studied closely: Dubuffet, Giacometti, Mondrian, David Smith, and Franz Kline. Earlier, while in the Navy, he had been deeply impressed by Morris Graves and Mark Tobey, eminent artists of the Northwest. The Tobey-Graves interest in birds, myth, and the magical atmosphere of nature had so strong an impact on him that after an exhibition of his work in 1958 he was described as the "Audubon of the Junkyard."

With Zadkine, Stankiewicz worked at carving and modeling and then began the construction of difficult and delicate terra cotta pieces. Shifting to wire construction, but finding this technique also inadequate for his ideas, he progressed naturally to welding. His skill with welding tools enabled him to create ingenious structures from machine-age junk. "The use of discarded metals and machine parts," he has explained, "followed the perception that frequently ready-made forms, properly used, are more provocative than invented effects. Also visual puns, mechanical analogies and organic resemblances in machinery provide a large and evocative vocabulary for sculpture."

The school of "junk art" owes its origin in part to some of the devices of the cubists and dadaists of the earlier decades of the twentieth century—to such whimsical creations as Duchamp's "ready-mades." The practice of converting rubbish into art is ancient. Art historians have noted that "found objects" were sources of architectural inspiration for the early Christians, who used ready-made classical columns and the plan for old law courts when building their churches. Emily Genauer called attention in the New York *Herald Tribune* (April 17, 1966) to a recent report of the National Academy of Science on the necessity of transforming refuse into new sources of energy if man is to survive pollution. She pointed out that artists like Stankiewicz had for some time been giving tangible form to the lesson of metamorphosis that technologists are now teaching: "that dross and debris *can* be transformed into forms that are full of strength, energy, meaning, and even new kinds of physical beauty."

The found objects of Stankiewicz' sculpture are mainly pipes, nuts, bolts, screws, clockworks, wheels, boilers, springs, and other discarded machine parts. Sometimes he welds them into imaginative figures that comment wittily on the human condition—in sculptures such as *The Bride*, with its veil of bedsprings, and *The Warrior*, whose spindly legs seem barely able to support the boiler that is his armor. "I take material that is already degenerating, flaking and rusting and then try to make something beautiful out of it," Stankiewicz has explained, as quoted in *Time* (December 31, 1956). "It should hit people over the head and make them ask, 'What is beauty?' "

Stankiewicz' work was first exhibited at the Hansa Gallery in New York City, an artists' co-operative gallery that he helped to organize. He also held his first one-man show at the Hansa, in 1952, and several later shows. Many of the early reviews of his work dwelt on his humor, novelty, dexterity, and ingenuity. Although critics recognized with approval that Stankiewicz, unlike certain other junk artists, was not interested in producing merely a shock effect, some of them felt that his pieces were occasionally pointless, and others were not persuaded that their rusty, charred, and dirty surfaces evoked emotional force or depth. One critic observed in the New York *Times* in early 1956 that rustiness did not interfere with the validity as pieces of sculpture of such works as *The Inner Life*, in which a metal drum serves as a carrier for rib-like and other interior shapes, and *We Two Are So Much Alike*, with its flowing, echoing forms.

Once when questioned about his choice of materials and his retention of their natural surfaces, Stankiewicz remarked, according to *School Arts* (January 1961), "No form or material is prohibitive if you use it to make an expression and if it is used formally. I let the pieces rust because it is their nature to do so. In this way I can give them a life of their own." The objects themselves, even after being welded together, kept their original identity, while serving the formal purpose of the artist. In Stankiewicz' later work, however, his cast-off machine parts tended to have less a life of their own and to be primarily important as a means to an aesthetic end, such as the creation of a feeling of animation in *The Chase*, which was exhibited in 1961. Stankiewicz once pointed out that a wheel is very interesting if one forgets that it is a wheel.

Although critical comment persisted in finding traces of gimmickry and obscurity in his work, by the early 1960's most reviewers of Stankiewicz' exhibitions were impressed by his increasing ability to transform his strange materials and visions into penetrating works of art—constructions of remarkable vitality and exuberance. His strong sense of complex formal design guaranteed that he would observe the precepts of classical sculpture, no matter how much he might depart from the conventional elegance of the art itself. Becoming less concerned in the 1960's with scrap-metal personification or parody of human and animal figures, he indulged more consistently in nonobjective design. "He is drawing much more in space with his pipes and arcs," Brian O'Doherty noted in the New York *Times* (April 21, 1962), in commenting on *1961-23* and other works of Stankiewicz shown in his 1962 exhibition. "And, as in a drawing that is sparing and clean of line, the surrounding space springs into all kinds of interesting relationships. His work has become lighter, more lyrical and abstract." Reviewing an exhibition in the spring of 1964 another New York *Times* critic, Stuart Preston, wrote of the poetic moods that Stankiewicz induced by lending his discards of the machine age "appreciable pathetic dignity in their rich robes of velvety rust and intensifying their melancholy by presenting in mournful silence objects once so humming with functional sound and fury."

RICHARD STANKIEWICZ

In an article, "Junk Poet," in *Studio* (July 1962) Clifford Wright discussed the new experiments Stankiewicz had made with moving sculpture, which he called "extraordinarily new, touching and American." Wright hoped that Stankiewicz would be commissioned to design sculpture for parks, railroad stations, and other terminals in the United States. What better places, Wright seemed to suggest, for Americans to meet the child-like insistence, fanciful Gothic quality, and tragicomic mood of these "glorious toys" by a sculptor whose work is "distinguished from his competitors by [his] humanity"?

In 1958 Stankiewicz gave the last of his periodic one-man shows at the Hansa Gallery and in the following year he held the first of several one-man shows at the Stable Gallery in New York City, where during the three preceding years he had been represented in the New York Artists' Annual Exhibition. His work has also been seen in one-man exhibitions at the Frumkin Gallery in Chicago, the Tampa Art Institute in Florida, and the Galerie Neufville in Paris, and in a two-man show at the Robert Fraser Gallery in London. Among the many group shows in which he has taken part are those at the University of Minnesota (1955); Denver Children's Museum (1955); Museum of Fine Arts of Houston

(1957); Whitney Museum of American Art (1956-57, 1960, and 1962); Museum of Modern Art (1959, 1961, and 1963-64); Chicago Art Institute (1961 and 1962); Amsterdam's Stedelijk Museum (1961); Stockholm's National Moderna Museet (1962); Seattle World's Fair (1962), and London's Battersea Park International Sculpture Exhibition (1963). He has been represented in the Pennsylvania Academy of Fine Arts Biennial (1953), the Venice Biennale (1958), and the São Paulo Bienal (1961). His more recent one-man shows include those at New York's Jewish Museum (1964) and Paris' Rodin Museum.

Besides being rather extensively acquired for private collections, Stankiewicz' sculptures are in the permanent collections of the Museum of Modern Art, the Whitney Museum of Modern Art, and the Guggenheim Museum. He is also represented in collections of the Art Institute of Chicago, the Art Institute of Dayton, the Albright-Knox Gallery in Buffalo, the Walker Art Center of Minneapolis, and the National Moderna Museet in Stockholm. During 1965 he lectured at the Tampa Art Institute as a Ford Foundation artist in residence. He has also lectured at Amherst College and at the Skowhegan School of Art. He is a life fellow of the International Institute of Arts and Letters.

Before moving to Massachusetts and while living in a large, white-walled loft near New York's Broadway and Bleecker Street in 1961, Stankiewicz spoke of his life as an artist as "a lonely one," in an interview with Louise Rago for *School Arts* (January 1961). By the end of the summer Stankiewicz no longer had to cook for himself—making what he considered "a pretty good clam sauce for spaghetti"—for he married Patricia M. Doyle on September 30, 1961. They have an adopted son, Anthony Leslie. In his lifetime, Richard Stankiewicz has been a tool and die draftsman, radio operator and technician, deckhand, navigator, rigger, sailmaker, typist, house painter, novelty and jewelry salesman, contractor's helper, and patent draftsman. He prefers to seek out the "special" human quality in all people, as he told Louise Rago, rather than limit his social relationships to fellow artists, dismissing the idea that artists are the only "special people" as just a "romantic notion."

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STEIN, JULES (CAESAR)

Apr. 26, 1896- Business executive; ophthalmologist
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The board chairman of MCA, Inc., the colossus of the American entertainment industry, is Dr. Jules Stein, who left the practice of ophthalmology to found the show business enterprise in 1924. Originally a band-booking agency called the Music Corporation of America—whence the initials that constitute its present legal name—MCA soon developed into a general talent agency and eventually dominated all other agencies representing talent in radio, motion pictures, and television. In television it went into film production in addition to program packaging, and when it was forced by the United States Department of Justice and the Screen Actors Guild to give up one or the other in 1962, it dissolved its talent agency and concentrated exclusively on production. Today it is the parent company of Universal Pictures-Television, the biggest and most prosperous studio in Hollywood, which makes films for theaters and television; the Leeds Music Corporation, a music publishing company; and Decca Records.

In 1960 Dr. Stein co-founded and became chairman of the board of trustees of Research to Prevent Blindness, Inc., a national voluntary health foundation devoted to accelerating progress in the field of eye research and blindness prevention. The fund-raising efforts of the foundation and a major contribution from Dr. Stein made possible the building of the Jules Stein Eye Institute at the University of California in Los Angeles. The institute, which opened in 1966, is dedicated to the preservation and restoration of vision and serves as a center for research, patient care, and education in the field of eye disease. Dr. Stein's foundation makes unrestricted annual research grants to about thirty eye research centers in addition to the Jules Stein Eye Institute.

Jules Caesar Stein was born in South Bend, Indiana on April 26, 1896 to Louis M. Stein, a storekeeper, and Rosa (Cohen) Stein. He attended schools in South Bend and, during the summers of 1911 and 1912, Winona (Indiana) Academy. He studied at the University of West Virginia in 1912-13, took his Ph.B. at the University of Chicago in 1915, his M.D. degree at the Rush Medical College in Chicago in 1921, and did postgraduate study in ophthalmology at the University of Vienna, Austria in 1922. Before going to Vienna he began his residency at Cook County Hospital in Chicago, and he completed it there in 1923. Upon leaving Cook County Hospital he went into private practice as assistant to Dr. Harry Gradle, a well-known Chicago ophthalmologist. From 1923 to 1928 Dr. Stein also served as a first lieutenant in the Medical Officers Reserve Corps of the United States Army. A paper that Stein wrote in 1924 on telescopic lenses and magnifiers as aids to poor vision attracted considerable attention in ophthalmological circles.

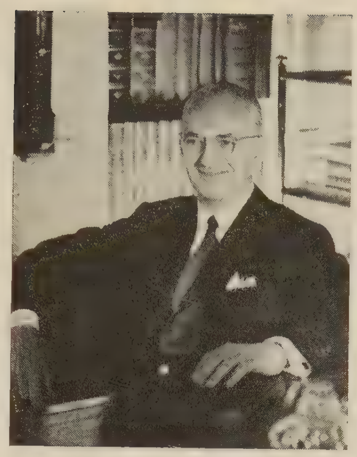
By the time he began private medical practice, Stein was as engrossed in show business as he was in medicine. As a student, he had paid his way "playing schmaltz," as he has said, as a violinist, saxophonist, and band leader. He sometimes sent out other bands to fill commitments that his own could not meet. Seeing that he could make more money on commissions as a band booker than he could as a performer, he founded the Music Corporation of America (a name inspired by Stein's admiration for the built-in grandiosity of "Radio Corporation of

America") out ot a small office in Chicago in 1924. In 1925 Stein decided to give up his medical practice so that he could devote himself exclusively to booking bands.

As head of MCA, Stein introduced a new practice into band booking: one-night stands instead of full-season bookings. He also began to develop a tactic that became the *sine qua non* of MCA's phenomenal growth, the exclusive contract: if a dance hall or nightclub wanted any of his stars, it had to deal only with him for all of its talent. He began to accumulate name bands by observing those that people were listening to on the radio and contracting them. Soon he was so successful that Chicago gangsters, notably Roger Touhy, were demanding a share of his profits. His only acquiescence was to take out a $75,000 insurance policy against kidnapping. "I had the guts of a fool," he later realized, as he explained to Murray Schumach in the New York *Times* (July 21, 1963). With the resourcefulness that he has displayed throughout his career, Stein tied in other business ventures with his band agentry, selling, where he could, music stands and automobiles to musicians, for example, and whiskey to nightclub owners.

One of the most popular sounds in American radio in the late 1920's was that of Guy Lombardo and his orchestra, who had come from Canada in 1923 and gone on the air in the United States in 1924. Lombardo had no agent, and, after three years of negotiating, Stein signed him to a contract in 1928. With Lombardo, MCA established a beachhead on the East Coast. After signing the orchestra into a big New York hotel, the corporation quickly obtained exclusive rights in other New York hotels. With MCA controlling the places of employment, bands gravitated to the agency, and by the mid-1930's it represented more than half of the major bands in the United States. Simultaneously, reversing its original process, MCA was inundating radio, not only with individual stars, but with packaged programs—comprising announcers, singers, bands, directors, and all other talent—and thus collecting, not 10 percent of one salary, but 10 percent of the entire cost of each program.

MCA's dominance of radio was bolstered by its control of talent in Hollywood, beginning in 1938, when Stein assigned Lew Wasserman, hired two years before to handle public relations in Chicago, to the movie capital. According to David Gelman and Alfred G. Aronowitz in the New York *Post* (June 10, 1962), the leverage in Hollywood was provided by Bette Davis, "who was signed to MCA through the good offices of her husband's best friend, who found himself on the MCA payroll." Among other motion picture actors early enrolled by MCA were Betty Grable, Jane Wyman, and John Garfield. MCA began to buy into other agencies, and a legion of names was added to its roster when it absorbed Leland Hayward's Hayward-Deverich agency in 1945. Among the 300 performers taken over from Hayward were Fred Astaire, Greta Garbo, Myrna Loy, Frederic March, and Henry Fonda. Among the writers and directors were Ben Hecht, Billy Wilder, and Joshua Logan. By the mid-1940's MCA represented one third of the stars in Hollywood. (The figure later rose, in some estimates, to more than half the stars.) During World War II, in addition to heading MCA Stein served as business manager of the Hollywood Canteen, and at the end of the war he became chairman of the Hollywood Canteen Foundation.


JULES STEIN

In 1946 Stein, an adept delegator of authority, resigned the presidency of MCA and named Lew Wasserman to succeed him in the post, which Wasserman still holds. Stein moved up to chairmanship of the board, where, with Wasserman looking after the tactical details of day-to-day operations, Stein was able to devote himself to planning the grand strategy of growth and diversification. In that same year, 1946, the name most often hurled at MCA by its critics, "octopus," was first applied, by a federal district court judge in Los Angeles in a suit brought against MCA by Larry Finley, the operator of an amusement park and ballroom in Mission Beach, California. Finley charged that MCA could and did control some of the best talent in show business "in restraint of trade." He said that he had refused to sign an exclusive contract with MCA and that, in consequence, he was unable to obtain any entertainers represented by MCA. Whenever he asked for an act, he said, a rival, who did have an exclusive contract with the agency, got the act instead. Found guilty of violating the Sherman Antitrust Act, MCA was ordered to pay damages to Finley.

MCA's shrewd, tough business approach had long-term effectiveness in establishing the agency in Hollywood only because the agency, regardless of its approach, gained more for clients than any competitor could offer. MCA helped to break the seven-year contract system, which was weighted in favor of the studios, and when the competition of television, among other factors, put Hollywood studios in the doldrums in the late 1940's and early 1950's, the agency was able to introduce the "percentage deal." Under this arrangement, a star agreed to work for less pay in return for a percentage of the profits. If the motion picture was a success, the star not only made more money than under the old system, but he made it in profits spread over a period of years, with a consequent saving on taxes. The first film made under this arrangement was *Winchester '73* (Universal, 1950), which brought $600,000 to James Stewart and $60,000 to MCA as Stewart's agent. The percentage system soon revolutionized the money-making hierarchy in Hollywood, putting actors like William Holden and Glenn Ford on the same level as producers. In a refinement of the same system, many actors now act as their own producers.

Hollywood's response to the challenge of television—immobility—opened an even greater opportunity to MCA. After futilely trying to persuade motion picture producers to make films for television, the agency itself went into television production, with the formation of Revue Productions in 1949. Thus MCA became a buyer as well as a seller of talent, and critics were quick to point out that the tentacles of "the octopus" were now feeding each other—a situation which, according to the critics, involved conflict of interest and unfair advantage over producers who did not control talent and over talent agencies that were not allowed to produce shows. The Screen Actors Guild gave other agencies permission to produce only on an exceptional, one-show basis. MCA was the only agency favored with a blanket waiver, negotiated in 1952, when Ronald Reagan, now governor of California, was president of the SAG.

Besides producing original shows for network television, filmed on the old Republic lot in Hollywood, MCA's Revue Productions bought up reruns and old movies, which it syndicated to local stations and advertisers. In 1957 it bought Paramount's pre-1948 film library, the last untouched vintage library in the film capital, and began distributing the films locally at twice the profit being made from old films on networks. In network television, MCA productions filled a major portion of evening time on NBC in 1958. Outgrowing the relatively small Republic lot, which it rented, MCA in 1959 bought the Universal City studios for $11,300,000. Needing only about two-thirds of Universal's 410 acres, it rented some to the former owner, Universal International Pictures, and began developing the rest as real estate.

In 1959-60 sixteen hours of television film were rolling off Revue Productions' assembly line each week, and by 1962 forty shows a week were being filmed. *Wagon Train* and *Alfred Hitchcock Presents* won some serious consideration from television reviewers, but most of the Revue output was, in the opinion of Bill Davidson in *Show* (March 1962) "representative of what FCC chairman Newton Minnow calls the 'vast wasteland of television.'" Shows produced or planned by Revue Productions at that time included *Checkmate, The Bob Cummings Show, G. E. Theater, Leave It To Beaver, Tales of Wells Fargo, The Jack Benny Show, My Three Sons, Frontier Circus* and *The Adventures of Ozzie and Harriet.*

In 1962, when MCA, according to authoritative estimates, controlled 60 percent of the entertainment industry in the United States, the federal government filed a civil antitrust suit against the corporation. Under an ultimatum from the Screen Actors Guild, MCA withdrew from the talent agency business in September 1962. Revue Productions merged with Universal International Pictures to become what is now Universal Pictures Company, Inc., Television, which grinds out *McHale's Navy* and other such fare for the maw of television and makes such films as *Thoroughly Modern Millie* (1967) for theatrical presentation. The activity on the Universal City lot, in the direction of expansion and modernization, is in marked contrast to the moribund public image conveyed by Hollywood in general in recent years. The heart of the MCA enterprise, in a new sixteen-story headquarters at the Hollywood studio, is a Honeywell 400 electronic computer that digests 100,000 items of information a minute and calculates the most efficient possible utilization of MCA's time, money, and manpower.

The name of the Music Corporation of America was legally changed to MCA, Inc., in 1959, when the corporation's stock went public. The book value of the stock has climbed from $6.84 in 1959 to $17 a share in 1965, when it reported revenues for the previous year of $192,700,000 and net profits of $14,800,000. In addition to Universal Pictures-Television, the corporation owns Decca Records, the Leeds Music Corporation, and the Columbia Savings & Loan Association of Denver, all acquired in 1962. It has also ventured into pay television, world syndication of television films, and land development in the San Fernando Valley, and it is studying such possible future diversification as the marketing of Scopitone-type "sight and sound" equipment for home use.

Dr. Stein is a member of the New York Stock Exchange, a past fellow of the American Medical Association's American Board of Ophthalmology, and an honorary member of the Association for Research in Ophthalmology. The co-founder and chairman of Research to Prevent Blindness, Inc., Dr. Stein was the moving force in the conception and building of the Jules Stein Eye Institute, a research and treatment complex at the University of California at Los Angeles. The institute, the largest facility devoted to the prevention of blindness in the United States, was completed in 1966 at a cost of $6,000,000. Dr. Stein contributed $2,000,000 and friends of his in show business gave most of the remainder.

Jules Stein and Doris Jones were married on November 16, 1928. They have two daughters, Jean Babette, who is married to William vanden Heuvel, the well-known New York lawyer, and Susan Rosa. Dapper in appearance, Stein speaks in a quick, almost staccato manner, seldom raising his voice or searching for a word. He told Murray Schumach, who interviewed him for the New York *Times* (July 21, 1963), that his chief recreation was solving problems relating to his work: "I don't live on the golf course," he said. "I learned long ago how to study. I don't even read much fiction. I would rather deal with corporate tax problems and the intricacies of corporate structure. I relax that way. We work hard here and we rule with an iron hand. Our competitors do not have our manpower and our knowledge." Stein collects antiques and is the owner of an impressive eighteenth-century English collection. He supported Richard Nixon for President in 1960 but later donated some of his vintage furniture to the

White House as a favor to President and Mrs. Kennedy. Honors that have been bestowed on Dr. Stein include an honorary degree of Doctor of Humane Letters from the University of Louisville for his leadership in the field of ophthalmology (1966) and the Migel Medal of the American Foundation for the Blind (1962).

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STONE, IRVING

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IRVING STONE

Many would contend that Irving Stone invented the biographical novel in its contemporary form, and none can dispute that he is the most successful living master of the genre. Stone is that rare combination of painstaking researcher and imaginative artist who can make great persons of the past come alive on the printed page without offense to the spirit of historic truth. His first major work, *Lust for Life,* a fictionalized life of the then relatively unknown Dutch post-impressionist painter Vincent Van Gogh, set the pattern for the bulk of his later work, not only artistically but commercially. A best seller when it was published in 1934, it has seldom been out of print since. The most popular of his more recent books was *The Agony and the Ecstasy* (1961), a life of Michelangelo that, like *Lust for Life,* has been translated to the motion picture screen with great box-office success. "His books on historic figures," historian Allan Nevins has written of Stone, "have given a lively impression of the past to hundreds of thousands of readers who could have been reached by no method less vivid and vigorous than his."

Irving Stone was born Irving Tennenbaum in San Francisco, California on July 14, 1903. His parents were Charles Tennenbaum, an employee of the Hercules Powder Plant in San Francisco, and Pauline (Rosenberg) Tennenbaum. Both parents were children of immigrant shopkeepers. The Tennenbaums also had a daughter—younger than Irving—who died in childhood. When Irving was seven his mother and father were divorced and he went to live with his grandmother.

Stone began trying his hand at writing short stories when he was nine, and a year later, in his neighborhood public library, he discovered Jack London's *Martin Eden,* the largely autobiographical novel about a self-made writer that became the motivating force for his own literary career. After the novels of Jack London, the books that influenced him most in childhood were the novels of Frank Norris and Gertrude Atherton's *The Conqueror,* a biographical novel about Alexander Hamilton, which was a germinal model for his own work in the genre.

After her divorce, Stone's mother went to work at S. N. Woods & Company, a San Francisco department store, where she quickly rose to the position of buyer of women's merchandise. When she married another buyer at Woods, Stone joined the new ménage and took the name of his stepfather. Mr. and Mrs. Stone invested their savings in a clothing store of their own in San Francisco, but the enterprise failed almost immediately. While studying at Lowell High School in San Francisco, Stone worked at after-school and summer jobs to help support the family. His English teacher during his junior year, a Mr. Morton, discovered his talent, and knowing how little time he had outside of class to develop it, gave him a seat in the back of the room and exempted him from all classroom assignments so that he could work on his stories.

In February 1919 Stone transferred to Manual Arts High School in Los Angeles, where he graduated in February 1920. After one semester at the University of Southern California at Los Angeles he entered the University of California at Berkeley in accordance with the long-laid plans of his mother, whom he has called "the primary, dominant, and creative influence" in his life. His mother wanted him to study medicine, and he considered law as a possible compromise, but his heartfelt ambition was to become a writer, and he knew that as a lawyer he would give his clients less than his full energy. Finally, he settled on political science as his major field of study. His extracurricular activities were boxing and debating, and he was a member of the Kappa Nu fraternity and the Alpha Pi Zeta honorary political science society. Influenced by Ibsen and Shaw, he began writing plays and won a university one-act play writing contest. He paid his way through college by playing saxophone in a dance band.

On obtaining his B.A. degree at the University of California in 1923, Stone won a teaching fellowship in economics at the University of Southern California, where he took his M.A. degree the following year. Again on a teaching fellowship, he studied for his doctorate for two years at the University of California but never wrote his doctoral thesis and left without taking the Ph.D. degree in May 1926. The following month he sailed for France, with the purpose of concentrating on writing for a year. Still fancying himself a playwright, he spent most of his year in Paris writing plays. But the seed of his flowering as a biographical novelist was planted during his stay in the French capital, when, by chance, he happened to see an exhibition at the Rosenberg Galleries of the blazing canvases of Vincent Van Gogh. "It was," he has said, "the single most compelling emotional experience of my life. When I got out I knew that I had to find out more about Van Gogh, and so I read the few fragments in French, the Meier-Graefe biography, and a few more things in German and Dutch. I had no idea of writing about Van Gogh, but when I returned to New York and was still writing plays, which I took around to the producers day after day and no one wanted, the story of Vincent Van Gogh kept crowding into my mind and pushing out all other thoughts and human stories."

Supporting himself by writing detective and murder stories for pulp magazines, Stone threw himself into work—including six months of research in England, Belgium, Holland, and France—on a novel about Van Gogh. He finished the manuscript in 1931 and sent it out to publishers—seventeen in all—for three years without success. In the meantime, he succeeded in publishing *Pageant of Youth* (A. H. King, 1933), a novel about life on the University of California campus. It was, as Stone has said, "a very bad novel indeed," but its publication was the occasion of his meeting Maxwell Aley, then editor of Longmans Green & Company, at a literary cocktail party. Aley read Stone's Van Gogh manuscript—which had been newly pruned and tightened by Stone with the help of his fiancée, Jean Factor—and thought it "a fine biographical novel." Longmans published the book on September 26, 1934, and four days later *Lust for Life* headed the New York *Sunday Mirror*'s best-seller list. By the following Sunday it stood at the top of most of the lists throughout the United States. One of the most enduring successes in American publishing had begun its long history of steady sales.

After the publication of *Lust for Life*, Stone holed up in a rented house in Cocoanut Grove, Florida and later in a room at Grossinger's Hotel in the Catskills to write the play *Truly Valiant*, which closed after one night on Broadway in 1935. (Another play by Stone, *The Dark Mirror*, had run for six weeks at the off-Broadway Cherry Lane Theater in New York City in 1929.) "By this time," Stone has said, ". . . I realized two things: one, that I had no talent for dramaturgy; and two, that I liked writing in biographical materials."

In the meantime Stone married Jean Factor, then a private secretary, who became not only his wife but his constant collaborator, advising him during the course of writing and editing his final manuscripts. Together Mr. and Mrs. Stone edited *Dear Theo* (Houghton Mifflin, 1937), an autobiography of Van Gogh based on the painter's letters to his brother. After the failure of Stone's Broadway play, they moved to California and took up permanent residence there.

Shortly after his return to his native state, Stone researched the life of Jack London with his usual assiduity—meeting London's surviving kin and friends and spending months going through family papers and the author's manuscripts—and wrote *Sailor on Horseback; the Biography of Jack London.* The book was serialized by the *Saturday Evening Post* and published by Houghton Mifflin in 1938. Its long-term success in the United States was less than that of *Lust for Life*, but *Jack London; Sailor on Horseback* became one of the most popular of Stone's books among readers in the Soviet Union and the Eastern European countries, where it continues to be published in edition after edition. (The title of the 1947 Doubleday edition of the book is *Jack London; Sailor on Horseback.*)

Stone's long and uninterrupted relationship with Doubleday & Company began in 1940, with the publication of *False Witness*, one of his least successful works, a short novel in which he tried to transpose a Midwestern legend to a California valley setting. When Irving Stone's friend Adolph Kroch, the founder of Kroch's Bookstores, Inc., in Chicago, acquired the entire literary estate of Clarence Darrow, he offered the wealth of briefs, manuscripts, and private papers to Stone. Accepting the offer, Stone wrote a biography of the American lawyer who abandoned a lucrative practice to devote his life to defending the underdog and pleading unpopular cases. *Clarence Darrow for the Defense* (1941), after an initial success insured by Literary Guild distribution, went into temporary eclipse and then gradually established itself as another hardy Stone perennial, with paperback editions reaching out to more and more readers with every passing year.

In *They Also Ran* (1943) Stone wrote about unsuccessful Presidential candidates throughout American history, and in subsequent editions he added studies of the new failures—Dewey, Stevenson, Nixon, and Goldwater—as they accumulated. Stone's *Immortal Wife* (1944), a biographical novel about Jessie Benton Frémont, the wife of John Charles Frémont, the colorful and controversial nineteenth-century politician, soldier, and explorer, broke the Doubleday house record for the sale of a novel, set the year before by Somerset Maugham's *The Razor's Edge.*

Stone's *Adversary in the House* (1947) is a fictionalized life of Eugene V. Debs, the American radical saint. His *Earl Warren* (1948) is a straight biography of the California Governor who is now Chief Justice of the United States Supreme Court, and *The Passionate Journey* is a biographical novel about the painter John Noble. *We Speak for Ourselves* (1950) is an anthology of writings selected and edited by Stone with the aim of giving what he called "a self-portrait of America."

Stone spent months of investigation in Tennessee and Washington archives to collect material for *The President's Lady* (1951), a romantic narrative in which Stone, as usual, cut through historic prejudices to give a fresh, historically accurate picture of Andrew Jackson and his wife, Rachel.

Love Is Eternal, published in 1954, was considered by many critics to be the finest biographical novel he had written up to that time. A story of Mary Todd Lincoln's relationship with her husband, the book dispelled the misrepresentation of Abraham Lincoln's wife as a vile-tempered, jealous harridan. In his preparations for writing the novel, Stone, finding that the precise layout of the second floor of the White House at the time the Lincolns lived there was unknown even to experts on White House architecture, laboriously reconstructed the plans himself from information provided in memoirs, letters, and other sources. Accepting the challenge of a new literary form—which he has called "biohistory, the telling of history in terms of the human beings who lived it"—Stone wrote *Men to Match My Mountains* (1956), a panoramic story of the opening of the Far West in the nineteenth century, for the Doubleday *Mainstream of America* series.

The idea of writing about Michelangelo Buonarroti had been germinating in Stone's mind for thirty years—ever since he saw the multi-talented Renaissance artist's work during a visit to Florence, Italy in 1926. While he was finishing *Men to Match My Mountains* he began to act on the idea, spending a year of evenings and Sundays reading about Michelangelo and engaging an Italian professor to translate the full body of Michelangelo's letters into English for the first time—"because," Stone has explained, "I wanted to hear Michelangelo's interior monologue." As soon as *Men to Match My Mountains* was sent to press, Stone went to Italy with his family and lived there for two and a half years, in Fiesole, near the artist's birthplace, in Florence, and in Rome, where half of Michelangelo's work was created.

Altogether, four and a half years of full-time research and writing went into *The Agony and the Ecstasy* (1961), as the completed book on Michelangelo was called. The book quickly achieved what is known in American publishing as "absorption." Within two years, 400,000 Doubleday hardbound copies had been sold in bookstores, book clubs had distributed about 4,500,000 copies, and a paperback edition had passed 2,000,000 in sales. The Italian translation won for Stone two decorations that are among his proudest possessions: the Florentine Giglia d'Oro (Golden Lily) "for distinguished service to our Renaissance city," in 1964; and the Republic of Italy's Knight Commander award, in 1965.

With Allan Nevins, Stone edited *Lincoln; A Contemporary Portrait* (1962), and with his wife he edited the 600 letters of Michelangelo and formed out of them the autobiography *I, Michelangelo, Sculptor* (1962). *The Irving Stone Reader,* a sampler containing memorable chapters from his books and shorter pieces never before in book form, was published by Doubleday in 1963. On the occasion of the Pietà's display at the New York World's Fair, Stone wrote *The Story of Michelangelo's Pietà* (1964). *The Great Adventure of Michelangelo,* an abridgement of *The Agony and the Ecstasy* for children, was published by Doubleday in 1965. All of these publications following *The Agony and the Ecstasy* were minor projects in comparison with the work he was doing on his major work then in progress, *Those Who Love* (1965), a biographical novel about Abigail Adams, the wife of the second President of the United States and mother of the sixth President. At present Stone is working on a book about Sigmund Freud that he expects to publish in 1970.

Stone's books have been translated into thirty-four languages, including Hebrew, Persian, Hindi, Icelandic, and all of the major European languages. There are motion picture versions of several of his books, including *The President's Lady* (Twentieth Century-Fox, 1953), *Lust for Life* (MGM, 1956), and *The Agony and the Ecstasy* (Twentieth Century-Fox, 1965), and he wrote the original screenplay for *The Magnificent Doll* (Universal, 1946).

Stone has lectured on his craft at the University of Indiana (1948), the University of Washington (1961), the University of Southern California (1966), and the California State Colleges (1966), and a lecture was delivered by Stone on "The Biographical Novel" at the Library of Congress in 1957. Stone was art critic for the Los Angeles *Mirror-News* in 1959 and 1960, and he has reviewed books for the New York *Times,* the *Saturday Review,* and other publications. He has received honorary doctorates from the University of Southern California (1965) and Coe College, Iowa (1967). In 1962 Mr. Stone made a cultural-exchange tour of the Soviet Union and Eastern Europe for the United States Department of State.

Irving and Jean Stone, who were married on February 11, 1934, have two children, Paula and Kenneth. The happiness of that marriage has made of Irving Stone a lifelong celebrant of connubial bliss in his published work. Stone, a man of more youthful vigor and appearance than his age would suggest, is six feet tall and weighs 165 pounds. His eyes are brown and his black hair is graying and receding. Roy Newquist, in an interview for his book *Counterpoint* (1964) asked Stone to describe his working habits, and the author replied: "I'm a bourgeois. . . . My people were shopkeepers. I get up at the same time every morning, try to be at my desk by eight-thirty, . . . work straight on until it's twelve-thirty or one o'clock. I have a cheese sandwich and a cup of tea and then I get an hour's exercise. I go back and work until six o'clock. In front of me are pads of paper, pens, pencils. Now that I am more prosperous than I was at the beginning I even have a dictating machine which I use for notes. . . . There's nothing romantic about my work. ... I don't believe in inspiration. I believe that you get to your desk, you stay there, you work, you think of nothing else. You write and you write, and in the end you write something good." A perfectionist, Stone spends about three years writing a major book, not worrying about overwriting and often trying three or four nearly duplicate versions of master scenes. His wife spends another year or more editing the manuscript, cutting the uninteresting or repetitive parts or weaving together the best elements of all versions. "My husband is the hardest working man I ever met," Mrs. Stone wrote in an article for *Suburbia Today* (November 1962). "He drives himself harder than any outside boss ever would. The most important thing in his life is the book. He is not really interested in articles or short stories—just the book.

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SUHARTO

Feb. 20, 1921- Acting President of Indonesia
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GENERAL SUHARTO

The Peking-oriented course followed by the Republic of Indonesia under President Sukarno abruptly ended in the autumn of 1965, when General Suharto of the Indonesian army, a political moderate, crushed a Communist coup d'état and, with other generals, established a military junta. President Sukarno retained nominal authority until March 1967, when Suharto formally succeeded him as chief executive of the Southeast Asian archipelago. Sukarno's greatness as a charismatic leader who led the diverse peoples of the 3,000 islands of the former Netherlands East Indies into independence and molded them into one nation cannot be gainsaid. But his Achilles heel was finance, and under him one of the world's richest countries in natural resources became insolvent. Acting President Suharto has therefore concentrated on the establishment of economic stability as the first order of business.

The second son among eleven children of Notoredjo, a trader and a Muslim divine, Suharto was born on February 20, 1921 in Sedaju-Godean, Java. In keeping with Javanese custom, he uses only his given name, without a surname. In high school, Suharto played on the soccer team. After graduation, he worked briefly as a bank clerk before joining the Dutch colonial army and entering the army's military academy at Gombong, Java. When the Japanese occupied the Netherlands East Indies in 1942, he joined the Pembela Tanah-Air, the home defense corps sponsored by the Japanese, and was sent to the corps' officer training school. After receiving his commission he was stationed in the Javanese cities of Jogjakarta and Sireibu.

When the Japanese occupation ended in August 1945, the East Indian Nationalist movement, headed by Sukarno, declared the independence of the Dutch colony. After four years of guerrilla warfare, in which Suharto fought as an officer in the rebel army, the Dutch capitulated, in November 1949. The independent Republic of Indonesia, with Sukarno as its president, became a reality on August 15, 1950, and it was admitted to the United Nations on September 29, 1950.

Suharto, a lieutenant colonel at the time Indonesia became a republic, was given the temporary rank of colonel in 1956. In 1957, when he was appointed to the faculty of the National Military Academy, his rank of colonel was made permanent. In 1960 he was promoted to brigadier general and named deputy to the army chief-of-staff, and the following year he was made commander-in-chief of Indonesia's ground and air defenses. In 1962, when Sukarno embarked on the "liberation" of West Irian (the western half of New Guinea), a part of the archipelago that then remained outside the Republic of Indonesia, Suharto was promoted to major general and put in command of the campaign. Later in the same year Sukarno sent him to Europe to consult with military attachés in Belgrade, Bonn, and Paris.

In 1963 Suharto took command of the Indonesian army strategic command, a crack mobile commando force ready for deployment to trouble spots at a moment's notice. One of the trouble spots at that time, in Sukarno's view, was the neighboring Federation of Malaysia, formed in 1963 and uniting the southern part of the Malay Peninsula and the northern part of Borneo Considering Malaysia a threat to Indonesia's security, Sukarno began sending guerrilla units into the federation on harassment missions soon after Malaysia was created.

During the early 1950's President Sukarno was apparently striving, to some degree, for genuine constitutional democracy in Indonesia, but in the late 1950's he abandoned that effort in favor of an autocracy that he called a "guided democracy." His assumption of dictatorial rule was encouraged and supported by army leaders, who expected that Sukarno would reciprocate their support and that their political influence would increase as that of the political parties diminished. Sukarno feared the military's growth in political power, however, and to counterbalance it he became the zealous patron of the Indonesian Communist party, then the largest in the world outside of Communist countries and the army's archenemy. Aside from the political expediency of the move, Sukarno had a natural affinity for the party's radical program of nationalism.

Sukarno brought Dipa Nusantara Aidit, head of the Communist party, and Aidit's two chief deputies into his Cabinet as ministers without portfolio. His leftward course became blatant in 1965, when he seized and nationalized all foreign-owned enterprises in Indonesia, took his country out of the World Bank, the International Monetary Fund, and the United Nations, and off the American foreign-aid dole, and announced plans for a Peking-Jakarta axis aimed at driving American and British interlopers out of Southeast Asia. The international aspects of Sukarno's new policy did not upset the Indonesian military as much as did a domestic plan on the Communist party's agenda: the arming of workers and peasants to check the power of the army.

On the night of September 30-October 1, 1965 the generals were presented with what one of them later called "a blessing in disguise": an abortive Communist coup d'état. Using Halim Air Force Base outside of Jakarta as their command post, a Communist force composed of motley civilian and military elements took over the presidential palace, the radio station, and other vital facilities in Jakarta and executed six of Indonesia's top generals. Eluding assassination, Suharto assumed leadership of the army and crushed the coup within hours after it began. In the following weeks he directed a root-and-branch purge of Communists and Communist sympathizers in the armed forces, the press, the government, and educational institutions. The spirit of the purge overflowed into the general population, where it ignited a bloody reign of terror in which Communists and their families—300,000 persons in all, by conservative estimate—were rounded up throughout Indonesia and massacred.

During the months following the suppression of the Communist coup, Suharto, now a lieutenant general, participated in ruling Indonesia as a member of a military junta that included his mentor, General Abdul H. Nasution. He took control of the government on March 12, 1966, but his exercise of power at first involved out-maneuvering President Sukarno. An abrupt dismissal of Sukarno, who had scattered but significantly large and loyal popular and military followings, was out of the question. Gradually, however, Suharto whittled away at Sukarno's authority until, by early 1967, only a vestige remained. Sukarno surrendered that vestige to Suharto in February 1967 and a month later the People's Consultative Congress of Indonesia formally voted Sukarno out of office and named Suharto acting president. (Sukarno was not exiled, at least partly because of the strength of his sympathizers. He continues to live, powerless but comfortable, in his country palace at Bogar, forty miles from Jakarta, heavily guarded by security troops.)

The most urgent problem facing Suharto and his "Pioneers of the New Order"—as he calls his government—is to bring Indonesia back from the brink of bankruptcy and stabilize its economy. An important step in the solution of this problem is the restoration of international confidence in Indonesia, and many of Suharto's actions and policies constitute such a step. He has offered to return the property seized by Sukarno to its Dutch, British, and American owners, and he has promulgated a liberal foreign investment law guaranteeing property against nationalization for periods up to thirty years. Returning Indonesia to the United Nations, the International Monetary Fund and the Asian Development Bank, he has been able to negotiate loans of more than $200,000,000 to fill the gap in his country's balance of payments. From the United States he has accepted $60,000,000 in aid, and he has won from Indonesia's creditors—notably the United States and the Soviet Union—a re-scheduling of the country's $3 billion debt. Ending the costly undeclared war against Malaysia, he has signed a peaceful agreement with that federation. At home, he has fought inflation and a skyrocketing cost of living by tightening money and credit; has facilitated the release of market forces by repealing a maze of rules and regulations that did little other than to encourage dishonesty and graft; and has cracked down on the complicity of corrupt military and civilian authorities in smuggling (which accounts for almost half of Indonesia's exports).

The country that Suharto rules is the largest archipelago in the world, comprising 3,000 islands strewn over 735,865 square miles between the mainland of Southeast Asia and Australia. The largest of the islands are Java, Sumatra, Kalimantan (formerly the major part of Borneo), Sulawesi (Celebes), and West Irian. The population of 160,000,000 is divided religiously into Muslims, Christians, animists, and Hindus. There are also ideological and regional differences, and racialism (directed particularly against Chinese merchants) is so intense that it is considered by many observers to be as pressing a national problem as the economic question.

Indonesia is one of the most fertile and mineral-laden countries in the world. It is the world's second largest producer of tin, and fifth largest producer of crude oil, and it exports large amounts of rubber, tobacco, coffee, tea, copra, and palm oil. It also has large deposits of manganese, bauxite, silver, nickel, copper and gold, but relatively little of its mineral wealth has been tapped.

During his first year as acting president, Suharto has tried to keep foreign policy initiatives to a minimum, limiting himself largely to those steps necessary for the resumption and increase of Western aid to his country. Despite the strong sentiment against Communist China that currently informs his policy, his long-range aim seems to be non-alignment. His foreign minister, Adam Malik, told Robert Stephens of the London *Observer* (March 19, 1967) that, in Stephens' paraphrase, "it would be better for the countries of Southeast Asia to be independent of outside powers. But 'neutralization' was not practical for the moment because of Vietnam. Indonesia would not, however, be worried by the prospect of a political settlement which gave the Communist-run National Liberation Front a place, perhaps a dominant place, in a coalition government in Saigon."

Stephens commented: "It is obvious that if ever Southeast Asia is to have a self-sustaining political and military system without the physical presence of the great powers, Indonesia will have to play a leading role in it. But this needs time—time for Indonesia to simmer down politically and recover economic health, time for suspicions engendered in Malaysia by 'confrontation' to subside and for the British to work out their future in Singapore, and, above all, time for the Vietnam war to be ended and the United States to decide its long-term role in Southeast Asia."

General Suharto lives with his wife, Titi, and their six children in a modest villa in the suburbs of Jakarta. He is five feet six inches tall and weighs 150 pounds. His eyes are brown and his wavy hair is black. Unlike his flamboyant, gregarious predecessor, he tends to be reserved and impassive. Disliking ostentation, he carries on his work as acting president from his former army headquarters in two white bungalows on Merdeka Square in Jakarta. Preferring to spend his leisure quietly with his family, he shuns parties and nightclubs. Occasionally he goes fishing, mostly because he feels that it trains him in patience. He smokes small Dutch cigars and American filter-tip cigarettes. Nervous when others are at the wheel, he usually drives his jeep himself. He speaks Dutch and English in addition to his native language.

The General's religious belief is, like that of the average good Javanese, a mixture of Mohammedanism and animism. He applies to public and private life the set of principles called the Pantja Sila, in which belief in God is related to hard work and nationalism. In keeping with Muslim law, he does not drink. He reportedly has two gurus—one for public and the other for private affairs—who give him occult advice based on astrology and omens. In the actual running of the government, however, he depends on more mundane advice, given by a team of young Indonesian economists trained at American universities.

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SYDOW, MAX VON (fon sē'dōf)

Apr. 10, 1929- Swedish actor
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In the late 1950's and early 1960's the Swedish stage and motion picture actor Max von Sydow became known to art theater audiences in the United States as a tall, gaunt figure dominating the stark, haunted cinematic landscapes of Ingmar Bergman's films, from *The Seventh Seal*, in which he was the feudal knight playing a chess game with Death, to *Winter Light*, in which he portrayed the anxiety-ridden fisherman. The wider American public became aware of von Sydow through his celebrated portrayal of Christ in *The Greatest Story Ever Told* (1965), his first Hollywood film. His subsequent choices of Hollywood roles, in *The Reward, Hawaii*, and *The Quiller Memorandum*, have been less happy vehicles for his talent, sometimes, in the opinion of some critics, giving his brooding presence and restrained style a rigid or lethargic aspect seldom remarked in his earlier performances.

Max von Sydow was born on April 10, 1929 in Lund, Sweden to William von Sydow, a professor of comparative folklore at the Royal University of Lund, and Greta (Rappe) von Sydow. His interest in the theater was stimulated in childhood, when he began attending plays in nearby Malmö, and his first experience as an actor was in student dramatics at the Cathedral School of Lund. Following his graduation from the Cathedral School in 1947, von Sydow fulfilled his mandatory two-year military service, in the Swedish army's quartermaster corps. Already committed to the theater as his life's work, he spent his leisure hours in the army reading and studying the classics of the Swedish theater.

After completing his military service, he enrolled in the Royal Academy (now known as the Royal Dramatic Theater School) in Stockholm, an institution whose alumni included Greta Garbo and Ingrid Bergman. In 1949, while still a student at the academy, he made his film debut in a bit part in *Bara en Mor* (*Only a Mother*), directed by Alf Sjöberg, a story of the hard life of the farm workers in Sweden before the introduction of protective legislation, and in 1950 he had a small part in *Fröken Julie* (*Miss Julie*), Sjöberg's film version of the Strindberg play.

After graduating from the Royal Academy in 1951, von Sydow joined the Norrköping-Linköping Municipal Theater. During two years with that company, he appeared in nine plays, including Ibsen's *Peer Gynt*, in which he played the title role. In 1953 he moved to the Municipal Theater of Hälsingborg, where he remained until 1955, appearing in eleven plays. Among his major parts were the title role in Pirandello's *Henry IV* and the part of Prospero in Shakespeare's *The Tempest*. While at Hälsingborg, in 1953, he also played in the film *Ingen mans kvinna*. In 1954 he received the Royal Foundation Cultural Award, a financial grant to aid outstanding young actors, established by King Gustaf VI Adolf.

In 1955, von Sydow left Hälsingborg and joined the Municipal Theater of Malmö, where, over a period of five years, he appeared in seventeen plays. In keeping with the established practice in Swedish repertory theaters, his roles were varied, and leads alternated with supporting parts. Swedish actors are trained not to specialize but to make themselves adaptable to a wide range of roles in all media. "Many persons believe that an actor must identify himself with his role," von Sydow has said. "I do not do that, although I do become involved with my parts while I play them. But I find it a virtue to do things which are not of myself. This is the Swedish concept of an actor." Occasionally traveling with the Malmö Municipal Theater's touring company, he performed in Helsinki, Paris, and other cities.

Ingmar Bergman was the chief director at Malmö when von Sydow was there, and he personally directed him on the stage in the starring role of Brick in Tennessee Williams' *Cat on a Hot Tin Roof* and in the title roles of Ibsen's *Peer Gynt*, Molière's *Le Misanthrope*, and Goethe's *Faust*. Von Sydow's first film appearance under Bergman's direction was as the central character in *Det sjunde inseglet* (*The Seventh Seal*, 1956). Like most of Bergman's films, the picture was a Svensk Filmindustri production distributed by Janus Films.

The Seventh Seal is an allegory concerned with fundamental questions about life and death, good and evil. It is set in the time of the Black Plague in medieval Europe, with von Sydow playing a Knight who returns from the Crusades disillusioned with the Crusaders and shaken in his ideas of virtue and sin. Running through the plot and giving it unity is a protracted game of chess that the Knight plays with a black-robed figure representing Death, portrayed by Bengt Ekerot. Between moves in the game, the Knight rides through the plague-ravaged countryside, seeking one unquestionably good deed he might do before Death checkmates him.

The Seventh Seal won a special award at the Cannes Film Festival in 1957 and became a success with art house audiences in English-speaking countries in 1958. Bosley Crowther in the New York *Times* (October 14, 1958) called the film "a piercing and powerful contemplation of the passage of man upon this earth," and he rated the acting of the cast headed by von Sydow as "excellent." Von Sydow played two minor film roles for Bergman in 1957: Ackerman, the service station owner, in *Smultronstället* (*Wild Strawberries*), and Harry Anderson, a working-class husband in *Nära livet* (*Brink of Life*). In 1957 he also played the title role in Kenne Fant's film *Prästen i Uddarbo* (*The Minister of Uddarbo*).

In 1958 von Sydow starred in Bergman's film *Ansiktet*, which a year later reached England as *The Face* and the United States as *The Magician*. In *Ansiktet*, von Sydow played a nineteenth-century charismatic preacher-showman, a two-sided character who combines some of the agony of spirit of the true mystic with some of the vulgarity of the charlatan. Gene Gleason in the New York *Herald Tribune* (August 28, 1959), observed that von Sydow was "contemptible and sympathetic by turns, displaying the sure handling of a polished actor."

During the summer of 1959 von Sydow worked before Bergman's cameras as the vengeful father of a raped and murdered girl in *Jungfrükallan* (*The Virgin Spring*), a moralistic story based on a medieval ballad. When the film had its première in Stockholm on February 8, 1960, and later when it was shown elsewhere in Europe, critical discussion of the high quality of von Sydow's performance was almost inaudible in the din of controversy over the film's candidness in the depiction of brutality. *The Virgin Spring* arrived on New York screens—with the film's central rape scene censored out—in November 1960, and it won Hollywood's Academy of Motion Picture Arts and Sciences Award as the best foreign film of 1960. Von Sydow was also featured in another Bergman motion picture released in 1960, *Bröllopsdagen* (*The Wedding Day*).

In *Sasom i en spegel* (*Through a Glass Darkly*, 1961), which Ingmar Bergman has called the real beginning of his major motion picture work, von Sydow played a husband paralyzed with quiet grief and a feeling of helplessness as he loses his wife to schizophrenia. The nature of their respective roles in the film tended to draw the attention of critics away from von Sydow and toward Harriet Andersson, who played the wife. In 1962 von Sydow was featured in two non-Bergman films: Sjoman's *Älskarinnan (The Mistress)* and Fant's *Nils Holgersons underbara resa* (*The Wonderful Adventures of Nils*). The latter, a technical tour de force using wide-screen color photography and special-effect cameras, was the most expensive film ever made in Sweden up to that time. The picture, about a boy who flies the length of Sweden on the back of a goose, was meant to have a light touch, but a writer in the *International Film Guide* (1964) commented that some of the dialogue was "heavy-handed" and that von Sydow, as the boy's father, was "as embarrassing as he was in *Nara Livet*." Von Sydow returned to a more typical vein in Bergman's *Nattvardsgästerna* (*Winter Light*, 1963), in which he played a fisherman driven to despair by obsession with the threat of nuclear holocaust that hangs over mankind.

MAX VON SYDOW

In 1961 George Stevens, the Hollywood director and producer, then planning a motion picture on the life of Christ, was looking for an actor who would not only fit the delicate and demanding central role of the film but who was also not identifiable by the general American public with any previous roles. Stevens approached von Sydow, whose reputation in the United States was then restricted to filmgoers devoted to foreign films. After long deliberation, and against the advice of Ingmar Bergman and other colleagues in Sweden, who warned him that he might be committing artistic suicide, von Sydow went to Hollywood in 1962. He spent six months reading and rereading various translations of the Gospels and learning what Stevens called a "mid-Atlantic English" at the University of California in Los Angeles, and twelve more months before Cinerama cameras in Culver City, California, Glen Canyon, Utah, and elsewhere. Twenty million dollars were lavished on the production, which was studded with scores of celebrated stars in supporting roles, from John Wayne as the Centurion to Pat Boone as the young man at Christ's tomb. The Academy Award winners before and behind the cameras numbered thirty.

The finished product, *The Greatest Story Ever Told* (United Artists, 1965) did not receive a welcome commensurate with the effort put into its making. The evaluation given the film by most critics was summed up by a writer in *Life* (March 19, 1965) as "reverent but tedious." "Even the most critical, however," the *Life* reviewer went on, "found only praise for the star, Max von Sydow, who plays the role of Christ with great authority and dignity." Wendy Michener in *Macleans Magazine* (May 1, 1965) wrote, "The boneless Christ-figure I remember from my Sunday school couldn't hold a candle to Max von Sydow's brooding, compassionate Jesus of Nazareth."

The Greatest Story Ever Told was a critical triumph in comparison with von Sydow's next two Hollywood vehicles. In Serge Bourguignon's *The Reward* (Twentieth Century-Fox, 1965), a melodrama set in a Mexican desert, von Sydow played a dust crop pilot who captures a kidnapper and vies with other men greedy for the reward money. Critics unanimously dismissed the film as a pretentious bore, and the reviewer for *Variety* (September 22, 1965) reflected a fairly wide consensus in describing von Sydow's impact in it as "lethargic." Although he himself liked the role, von Sydow fared only slightly better as Abner Hale, the fanatic, narrow-minded New England missionary who established the first Christian Church in Hawai, in the historical epic *Hawaii* (United Artists, 1966). Although many critics thought that von Sydow redeemed what was otherwise a cinematic failure, some expressed an opinion closer to that of William Wolf in *Cue* (October 15, 1966), who viewed von Sydow's performance as "one-dimensional."

While *Hawaii* was being edited, von Sydow returned to Sweden to make a Bergman film, *Vargtimmen* (*The Hour of the Wolf*), which was finished late in 1966. In it an artist is tormented by a berserk imagination and by the fear that he has lost his skill. In his fourth Hollywood movie, *The Quiller Memorandum* (Twentieth Century-Fox, 1966), a spy and counterspy story set in West Berlin, he played a suave villain, the head of a neo-Nazi gang. The film received generally bad reviews, and Bosley Crowther of the New York *Times* (December 16, 1966) thought that von Sydow's "fine" performance was "wasted."

Meanwhile von Sydow had not abandoned his work in the theater. Ending his connection with the Malmö Theater, he joined the Royal Dramatic Theater in Stockholm in 1960. In his first year with the Stockholm company he played in Jean-Paul Sartre's *Les Sequestrés d'Altona* (*The Condemned of Altona*) and in Shakespeare's rarely performed *King John*, both directed by Alf Sjöberg. In the latter, he portrayed Philip Faulconbridge, and in *Les Sequestrés d'Altona* he played the challenging role of the young German who shuts himself up in his room for years after World War II, trying to solve his problems of guilt and responsibility. In 1965 he interpreted the central role of Quentin in Arthur Miller's *After the Fall*, directed by Ingmar Bergman. In the autumn of 1966 von Sydow taped the part of the father in a television version of *The Diary of Anne Frank*. Produced by David Susskind, the play was presented over the ABC network in the autumn of 1967. He was scheduled to make his Broadway debut in the spring of 1968 in a musical about Queen Victoria and her consort entitled *The Love Match*, in which he would play the role of Prince Albert.

Max von Sydow and Kerstin Olin, an actress, were married on August 1, 1951. They have two sons, Clas and Henrik (who appeared in *Hawaii* with von Sydow, as the sons of Abner Hale). Von Sydow is six feet four inches tall and weighs 190 pounds. He has blue eyes and reddish blond hair. His face is long and finely chiseled, although reportedly not as ascetic looking—or as old—in reality as it usually looks on the screen. He is reputed to be gentle and reticent, a keeper of his own counsel, and Frances Herridge in the New York *Post* (October 10, 1966) described his manner as "friendly but non-committal." His austere visage breaks easily into a warm smile.

Von Sydow hopes to continue alternating his work between Sweden and the United States, because, according to Frances Herridge, "he is indebted to Bergman and likes Swedish films, but he also likes the comfort and luxury of Hollywood." Von Sydow has said that his preparation for the role of Jesus in *The Greatest Story Ever Told* clarified his view of Christianity. "Churches today constantly dwell on what will happen to us when we die—and I can't understand why . . ." he told Joseph N. Bell of the *National Observer* (October 31, 1966). "Jesus taught us how to live. And I'm trying to do something about the social philosophy he taught—to live it—while I try to penetrate the rest."

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Vem är Det, 1967

TAFT, ROBERT, JR.

Feb. 26, 1917- United States Representative from Ohio; lawyer
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Carrying on one of the oldest and proudest names in American politics, Robert Taft Jr., a Republican moderate, serves in the United States Congress as Representative from Ohio's First Congressional District. Taft, the son of the man who was known as "Mr. Republican," is, like the late Senator Taft, a fiscal conservative who never tires of preaching budgetary "responsibility" and greater thrift—in nondefense programs—to the federal government. He is, however, as he has said, "a bit more internationalist" than his father was. Representative Taft, who began his political career in the Ohio legislature, first served in Washington as Ohio Representative-at-large in 1963 and 1964. He was defeated in a bid for the Senate in 1964, chiefly because Ohio voters identified him with the national Goldwater-

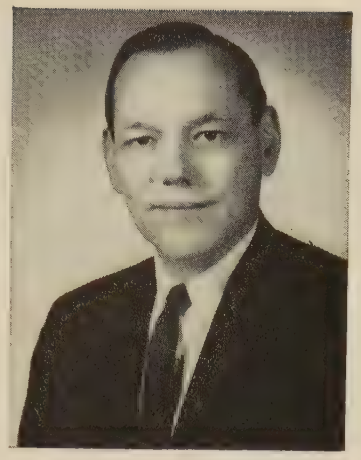
Miller ticket. As a loyal party man, Taft supported Goldwater for President while disagreeing with him on several issues, including civil rights and the nuclear test ban treaty. He was elected to his current term in Congress in November 1966.

Robert Taft Jr.—who has no middle name—was born in Cincinnati, Ohio on February 26, 1917, the second of four sons of Robert Alfonso Taft and Martha Wheaton (Bowers) Taft. He is a descendant of a Robert Taft who immigrated to America from England in the late seventeenth century; a great-grandson of Alphonso Taft, Secretary of War and Attorney General in the administration of President Ulysses S. Grant; and a grandson of William Howard Taft, the tenth Chief Justice of the United States Supreme Court and the twenty-seventh President of the United States. His brothers are William Howard Taft 3d, a member of the science advisory staff in the Secretary of State's office, Horace Taft, professor of physics at Yale University, and Lloyd Taft, an investment broker.

Taft was educated in the public schools of Cincinnati and Hamilton County, Ohio, the Cincinnati Country Day School, and the Taft School, a prep school in Watertown, Connecticut whose founder and headmaster was his great-uncle Horace Dutton Taft. At Yale University, where he majored in English, Taft joined the Delta Kappa Epsilon fraternity and the Elizabethan Club (literary). His sports were freshman crew and freshman and junior varsity football. Outside of his campus activities, he worked as a counselor at a charity camp, and in 1938 he helped in the political campaign that put his father in the Senate seat that the elder Taft would occupy until his death. In 1939, after receiving his B.A. degree at Yale, he entered the Harvard University Law School, where he obtained the LL.B. degree in 1942. Taft, then an ensign in the United States Naval Reserve, went on active duty. He attended the Naval War College and took part in the Allied landings at Guadalcanal, Sicily, Salerno, Normandy, and Okinawa. In January 1946 he was released from active duty in the rank of lieutenant.

Serving in the family law firm of Taft, Stettinius & Hollister in the postwar years, first as an associate and later as a partner, Taft established a reputation as a corporation lawyer and an expert in Ohio adoption law problems. He was a close aide to his father in the latter's unsuccessful attempts to win the Presidential nomination at the Republican conventions of 1948 and 1952. When Senator Taft died in 1953, some Republican strategists approached Robert Taft Jr. with the suggestion that he run for the vacated Senate seat. Taft declined, explaining that he wanted more political experience in Ohio before considering the United States Senate.

"Young Bob"—as he is still sometimes called to distinguish him from his father—easily won a Hamilton County seat in the Ohio House of Representatives in 1954, and he retained the seat with equal ease in three subsequent elections. In the state legislature he served on the finance, industry and labor, welfare and insurance, and judiciary committees, and in his handling of witnesses at committee hearings he was noted for combining fairness with strictness in keeping testimony directed to the point of inquiry. He also impressed citizens' groups with the time and energy he applied to the problems of mental health, child welfare, and aid to the aged. According to Edwin H. Lahey in an article syndicated by the Chicago *Daily News*, Taft emerged from his experience as a state legislator with "a skeptical view of the value of civil service." "To his mind," Lahey wrote, "civil service protects too many mediocre people on the public payroll" (New York *Post*, August 13, 1962).



ROBERT TAFT JR.

After considering and rejecting the idea of challenging United States Senator Frank J. Lausche in Lausche's bid for re-election in 1962, Taft obtained the Republican nomination for Ohio Congressman-at-large. In his campaign Taft attacked the Democratic administration for increasing the concentration of power in Washington, for practising "economic irresponsibility" in deficit spending, and for pursuing an "apologetic, backdown" foreign policy. To illustrate the latter, he pointed to the failure of the Cuban invasion, which he considered a national disgrace. "I am not advocating it," he said, as quoted in Lahey's article in the New York *Post*, "but I think the public would support an invasion of Cuba by U.S. forces, even if it meant the end of the O.A.S." At the polls on November 6, 1962, Taft defeated Richard D. Kennedy—a weak candidate who lacked the enthusiastic support of even the Democratic leaders—by a margin of 620,000 votes.

Seated in the Eighty-eighth Congress in January 1963, Ohio's new Congressman-at-large was assigned to the House's Banking and Currency Committee and its Education and Labor Committee. He served on the former's subcommittees on domestic finance and on bank supervision and insurance and on the latter's select and special subcommittees on labor. At the beginning of his term he was elected leader of the freshman Republicans in the House. In key voting in 1963, Taft opposed enlargement of the House Rules Committee; and favored extension of the Selective Service Act. In the debate on 180-day injunctions to delay strikes, he maintained that "until we get to the roots of the problem . . . the roots involved in the imbalance of power in national bargaining, we will not accomplish anything." On another occasion the Ohio Congressman called Washington "one of the worst governed cities in the United States" and advocated a "crash program" of vocational training as "a step towards solving the juvenile delinquency problem" in the District of Columbia. In July 1963 his antidiscrimination amendment to the Depressed Areas Redevelopment Act missed approval by the House Banking and Currency Committee by one vote.

Addressing a section of the American Bar Association at its annual meeting in August 1963, Taft challenged the United States Supreme Court's ruling permitting federal courts to take jurisdiction in reapportionment of state legislatures. Pointing out that the Constitution does not provide any "accepted apportionment or representation requirement for state offices" he argued that "the courts are not proper bodies to set up election districts" and that the right approach to the problem was through Constitutional amendment. In May 1964, during the Second Session of the Eighty-eighth Congress, he opposed President Johnson's proposal to create a Special Office of Economic Opportunity to administer the antipoverty program and offered an amendment to place the program within the Department of Labor. His amendment was quickly voted down by the Democratic majority in the Education and Labor Committee. Taft supported the Civil Rights Act of 1964.

Instead of seeking re-election to the House of Representatives in 1964, Taft became a candidate for the United States Senate seat occupied by Democrat Stephen M. Young. His race for the Senate was complicated by involvement with the Goldwater-Miller Republican national ticket. Taft campaigned with and for Goldwater in Ohio while having reservations about many of the Presidential candidate's views. The points on which Taft agreed with Goldwater were outlined in *Newsweek* (October 26, 1964): "He denounces the Supreme Court decision on reapportionment, opposes trade with the Soviet bloc, wants an embargo on Cuba that would even bar ships of Allied countries from U.S. ports if they had touched Cuban harbors on previous voyages. If he denounces the 'expanding, encroaching Federal government' less wildly than some Goldwaterites, his heart nevertheless is in it just as strongly." The issues on which he disagreed, at least in part, were public housing, federal aid to education, medical care for the aged—but Taft did not want such care based on Social Security—and manpower retraining. He totally disagreed with Goldwater on civil rights, and he deplored the abuse of states' rights as a segregationist tactic.

In the anti-Goldwater landslide at the polls in November 1964, Taft lost to Young, 1,906,781 votes to 1,923,608. He was not receptive, after the election, to the suggestion that he make himself available for the chairmanship of the Republican National Committee, but he did accept chairmanship of a task force set up by the Republican co-ordinating committee to study the interrelation of functions of federal, state, and local governments. In his initial report, issued in December 1965, he recommended abolishing the existing structure of federal grants and substituting a system whereby the federal government would return tax money to the states without attaching complex conditions.

In January 1966 Taft announced that he would seek the Republican nomination for United States Representative from Ohio's First Congressional District, covering part of Cincinnati and East Hamilton County. The incumbent in the First Congressional District was John J. Gilligan, a liberal Democrat elected in 1964 by a margin of 5,411 votes. In 1965 the Republican-dominated state legislature redefined the boundaries of the district. The tortuous entity that resulted—one whose twists and turns require the longest description of any congressional district in the *Congressional Directory*, nearly a full page of 6 pt. print—added, according to published estimates, 8,200 Republicans to the voting rolls.

In the Republican primary, Taft secured the Congressional nomination overwhelmingly over William E. Flax Jr., a member of the John Birch Society. Against Gilligan—a popular, telegenic figure with an attractive extemporaneous speaking style—Taft, rated the underdog, ran "scared." He built a complex but cohesive campaign organization that used the most advanced technical aids available, including computers for identifying and classifying unregistered Republicans, opposition voters, and undecided voters. His staff mapped the district into fifteen areas according to their political complexion and the campaign was waged accordingly.

In a series of six radio debates, Taft debated a number of issues with Gilligan, whose positions generally coincided with those of the Johnson administration. Taft spoke in favor of retaining the 7-percent investment tax credit for businessmen, and against a guaranteed minimum annual income. If elected, he promised to try to cut federal nondefense spending by 5 percent and to investigate waste and mismanagement in the poverty program. He argued for a relaxation of federal control on funds going from Washington to the states, and he urged that President Johnson act to prevent federal subsidization of projects and programs having racially discriminatory policies. In foreign affairs, he urged a reduction in aid, particularly to those countries trading with China and North Vietnam, and he recommended that any aid be technical rather than monetary. He criticized the administration's lack of candor and clarity in explaining American military commitments and actions, and he agreed with Gilligan in opposing an invasion of North Vietnam.

When the Ninetieth Congress convened in January 1967, Taft was assigned to the House Foreign Affairs Committee and its subcommittees on European relations, and foreign economic policy. In January 1967 Congressman Taft voted to deprive Harlem Representative Adam Clayton Powell of his House seat, but he did so reluctantly, after losing hope for the simple censure he would have preferred. In February he was in the minority that voted against a $6 billion increase in the debt limit and in the majority that opposed a merger of the National Guard and the Reserves. On roll calls in March, he favored a $25,000,000 appropriation for food for famine-stricken India, and he opposed extension of the Interest Equalization Tax Extension Act to 1969.

Taft is president of the Dixie Terminal Company in Cincinnati and board chairman of Cincinnati Terminal Warehouses, Inc. To avoid possible conflict of interest, he has resigned his partnership in Taft Stettinius & Hollister. He was a member of the Hamilton County Welfare Advisory Board from 1955 to 1960, and of the Community Health and Welfare Council of Cincinnati from 1956 to 1960. (He was president of the council in 1959-60.) The Congressman is a trustee of the Children's Home of Cincinnati, the Cincinnati Institute of Fine Arts, and the Taft School in Connecticut; a member of the National Sponsors Committee of the Hampton Centennial Fund, the American, Ohio, and Cincinnati bar associations, the Phi Alpha Delta law fraternity, the National Lawyers Club, the Robert E. Bentley Post No. 50 of the American Legion, the Sycamore Post 3744 of the Veterans of Foreign Wars, the American Ordnance Association, and the Navy League of the United States. His clubs in Cincinnati are the Camargo, the Racquet, and the Literary. Center College in Kentucky bestowed an honorary LL.B. degree on Taft in 1955.

Robert Taft Jr. and Blanca Duncan Noel were married on June 27, 1939. They have two sons, Robert A. 2d and Jonathan D., and two daughters, Sarah T. (Mrs. Winfield Jones) and Deborah. The Congressman is a strapping man, six feet one inch tall and weighing just over 200 pounds. His eyes and hair are brown. Taft's favorite recreations are golf—in which his average score is about 80—trout fishing and chess. He is an Episcopalian.

Taft is less introverted than his father, expresses himself less flintily and dogmatically, and is more at ease with people, but Stewart Alsop has noted some similarities: "The stubborn set of the long, sloping chin, the sudden, surprising, rather high-pitched laugh, the flat no-nonsense tone of voice . . . and . . . a full measure of the odd charm, a peculiar mixture of shyness and damn-your-eyes combativeness, which was, contrary to myth, one of his father's greatest assets" (*Saturday Evening Post*, March 14, 1964). Jacquin Sanders of *Newsweek* (October 26, 1964) characterized Taft as "a big, pleasant-faced man" who looks ten years younger than his actual age and moves like one twenty years younger. "In most of his set speeches, . . . " Sanders wrote, "he is measured, factual, unexciting. But his curbstone campaigning is in the swift and happy tradition of the rural Middle West and he is very good at it."

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TIPTON, STUART G(UY)

Dec. 26, 1910- Trade association executive; lawyer

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The chief spokesman and most vigilant defender of the commercial aviation industry is Stuart G. Tipton, president since December 1955 of the Air Transport Association of America—the organization supported by the scheduled airlines to advance their interests and improve their service. A lawyer by profession, Tipton had put in some years in government service, where his work on the regulation of airlines brought him the post of general counsel to the Air Transport Association in 1944. In that position he gained a reputation as a most effective and articulate representative of the airlines, a reputation he has strengthened during his years as president through his frequent appearances—at government hearings, on speaking engagements, and in the news columns. Although he has concerned himself with every aspect of the revolution in modern transportation, Tipton's major effort is directed at establishing the position of the commercial aviation industry in relation to the government. His position on that point is summed up in a speech he gave on February 23, 1965: "What's needed, therefore, is for the government to take positive steps when considering any segment of the air transportation spectrum. Or, failing that, to at least remove the roadblocks that they have placed or are considering placing and allow the industry to move ahead at its own—and considerable—speed in constructing the new air transportation system."

Stuart Guy Tipton was born on December 26, 1910, to Guy Stuart and Bessie (Walters) Tipton in Knightstown, Indiana. He has one sister, Miss Edithe Tipton. Stuart Tipton grew up in Knightstown, graduated from its high school in 1928, and went on to Wabash College in Crawfordsville, Indiana, from which he graduated with his B.A. degree in 1932. At Wabash he belonged to Sigma Chi and was manager of the fraternity house from 1930 to 1932. After studying in Switzerland in the summer of 1932 he entered Northwestern University Law School in Chicago. There he obtained his J.D. degree in 1935, and in the same year he was admitted to the Indiana bar. The Depression was at its worst at that time, and, as Tipton told an interviewer for the New York *Times* (March 2, 1958), he decided to go to Washington, D.C. when he heard that the Resettlement Administration, headed by Rexford G. Tugwell, was hiring young lawyers at a salary of $40 a week. "At home, the best salary I could have obtained as a high-ranking Law Review graduate was $15 a week," he recalled. In the same interview he also told how he went to Washington in a hearse: "It had been built by my father and sold to an undertaker in Washington and I drove it to him." Tipton was taken on by the Resettlement Administration in its Office of General Counsel.

STUART G. TIPTON

The Resettlement Administration was part of the New Deal program, and Tipton, as a Hoosier Republican, found the advanced social thinking that he encountered there little to his liking. "After six weeks I was convinced that the Government was wild and I started looking around for something else," he recalled in the New York *Times* interview. In 1936 Tipton moved on to the Treasury Department as an attorney in the legislative section of the office of its General Counsel. There his work led him eventually into legislation involving airlines, and he helped to draft the bill that later became the Civil Aeronautics Act of 1938—on which the present air transport system is founded. In 1938 Tipton left the Treasury Department and joined what was then known as the Civil Aeronautics Authority. When that agency split into the Civil Aeronautics Administration (now the Federal Aviation Agency) and the Civil Aeronautics Board in 1940, Tipton became assistant general counsel of the latter. He held that post until 1944, when the Air Transport Association offered him the position as its general counsel.

The Air Transport Association of America (ATA) is the trade, service, and lobbying organization supported by most of the scheduled certificated airlines of the United States. Organized in 1936, with its headquarters in Washington, D.C., it represents its member airlines and the industry in general in their relations with the public and the government through a wide range of activities and concerns—from the encouragement of improved safety standards to the planning for increased air traffic. For a number of obvious reasons, the airlines are inevitably involved with the government. They are a public service with franchised routes, they are connected with the nation's military defense, and they have a sizeable share in the economic life. Consequently, the ATA often functions as a lobbyist for the private and commercial interests in their opposition to what they consider the government's encroachment onto their preserve.

From the outset of his association with the ATA, Stuart Tipton pursued a vigorous defense—and offense—on behalf of the private airline industry. Aviation had come of age under wartime conditions, and with World War II drawing to an end, all the new equipment and technology was about to be released to launch a transportation system that would change the face of the modern world. Significantly, one of the early speeches that Tipton made, as reported in the New York *World-Telegram and Sun* (August 24, 1945), attacked the suggestion that all the transportation agencies of the nation be integrated into a few large monopolies. Tipton argued that this would only encourage and hasten government ownership. At the same time, he predicted that the coming growth of the air transportation industry would come from traffic developed through its own efforts and not from taking business away from other carriers.

During his years as general counsel for the ATA, Tipton gained a reputation as an outstanding representative of the industry and, on occasion, was mentioned as a possible president of the organization. On December 15, 1955 Tipton was elected president of the ATA, succeeding Harold L. Pearson, who had resigned. Upon taking office, Tipton declared, as quoted in *Aviation Week* (December 26, 1955), that he intended to direct an "aggressive and positive" program. At the same time the ATA announced plans for an accelerated campaign to promote air transportation and for a budgetary increase to finance it.

Tipton had barely taken over when he began to appear in the news as a principal in an incident involving one of his former employers, the Civil Aeronautics Board. In hearings before a House Judiciary Subcommittee during the spring of 1956, it was revealed that in 1953—when he was still general counsel for the ATA—Tipton had paid a visit to Harmar D. Denny, a member of the CAB. Before that visit Denny had reportedly voted to continue an investigation into airline fares, while after Tipton's visit he had reversed his vote. Tipton testified on May 3, 1956, that he had called on Denny only to get acquainted, and although they had discussed the fares investigation in general terms he had not in any way tried to influence Denny's voting. On the following day Tipton was again on the offensive, attacking a suggestion by Representative James M. Quigley of Pennsylvania that the CAB should set standards for fair profit limits on the airlines.

Among Tipton's major concerns as president of the ATA have been the problems of air safety and traffic control. Testifying at a hearing of the Senate Interstate and Foreign Commerce Committee in May 1956, Tipton declared: "After careful study, we have come to the conclusion that the major problem facing the Civil Aeronautics Administration—and one of the most critical problems confronting all American aviation—is the problem of our air navigation-traffic control system." In the years since, Tipton has continually spoken out on the need for technological improvements and other means to reduce the risk of accidents. In June 1958 he urged Congressional approval of legislation to unify control over all air traffic. On another occasion his views were presented in the New York *Times Magazine* (February 7, 1960) as part of a symposium called to discuss the sudden increase in the fatality rates on the nation's airlines. While generally defending his industry's record, he admitted that "we have to concentrate on safety constantly."

A major factor in the problem of air safety was the advent of the "jet age," which was just getting under way at the time that Tipton assumed the presidency of the ATA. This meant not only faster and more complex planes, but also an increase in the volume of traffic as well as new problems such as excessive noise. In September 1958 Tipton reported that a satisfactory answer to the latter problem had been found with the development of noise suppressors for jet engines, and declared that the industry was prepared to spend the millions of extra dollars required for purchase of the new equipment and for the increased fuel consumption that its use would involve. A few years later, after jets had come to be accepted, still another problem arose with the question as to whether the United States should commit itself to developing a supersonic jet. Tipton took an active role in supporting those who endorsed the supersonic jet, "because in and of itself, this new transportation tool is good for the United States."

Another of Tipton's major concerns has been the financial solvency of the airlines, and in that connection he has frequently been called upon, on the one hand, to explain fares and profits, and on the other hand, to combat policies that might threaten the earning potential. During the years of his presidency of the ATA, the airlines have generally been going through an extraordinary period of expansion, as measured by operations, equipment, and revenues. At the same time, profits were often well below what the airlines felt was a proper return. In a speech before the Aviation/Space Writers Association of New York, on December 16, 1965, Tipton declared: "In the current 1961-65 years, the average rate of return has bounced back from the previous five year period, but is still a long way from the performance of the early 1950's." Tipton has tended to place much of the blame on the government's policies and regulations, and over the years has attacked such things as the 10 percent travel tax, fuel taxes, airway users' fees, low rates for transportation of government personnel, and competition from foreign airlines. Tipton probably expressed his basic position in an interview with Joseph Carter of the New York *Times* (July 3, 1961) when he asked the government "to stay out of the way, for Heaven's sake," and allow airlines to solve their own problems without interference.

Although Tipton's official position—and, undoubtedly his personal attitudes—often cast him as an opponent of the government, it is equally clear that he is as aware as anyone of the interdependence of the air transport industry and the government. At various times he has spoken out for such things as government loans for modernization of airline equipment, for sending first class mail by air, and for government encouragement of travel to and within the United States. His is one of the first voices to be heard when there is a question of cutting government subsidies to airlines. Tipton has always stressed, moreover, the involvement of the airlines with the total social and economic patterns of the nation—pointing out, for instance, the civil air industry's connections with military air defense and with the nation's rail system. Even a random sampling of a year's activities, in fact, reflects the wide range of activities in which Tipton and his airlines are involved. In April 1966, for instance, he defended the decision of the council of the International Civil Aviation Organization to narrow the airlanes. In August of that year he questioned a suggestion by the chairman of the President's Council of Economic Advisers that air fares might be reduced. In October 1966 Tipton told the House subcommittee on military operations that the airlines needed to use communications satellites for safety.

Stuart G. Tipton was married on May 15, 1937 to Lorraine Arnold, also a lawyer. They have four children: Susan Arnold, Judith, Ann, and Patience. His favorite recreations are golf and fishing. He is a Republican and a Methodist, and his clubs include the Metropolitan Club, International Club, National Aviation Club, Aero Club, Congressional Country Club, Potomac Hunt Club, Civil War Round Table, Newcomen Society, and Capitol Hill Club. Of his busy career in winning friends for the air transportation industry, Tipton has said: "It gives me the feeling of being a missionary and I enjoy it."

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TOLKIEN, J(OHN) R(ONALD) R(EUEL) (tôl'kēn)

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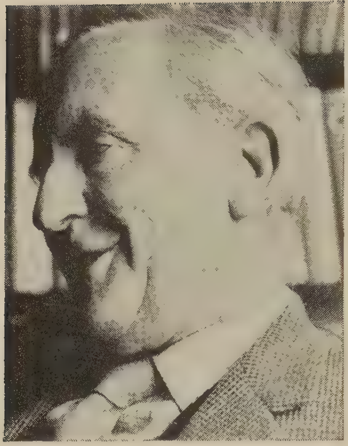
NOTE: This biography supersedes the article that appeared in *Current Biography* in 1957.

For several decades before *The Lord of the Rings* emerged from a "cult possession" of the 1950's into an American "campus craze" of the 1960's, its author, J. R. R. Tolkien, had been sharing his enthusiasm for language and literature with thousands of students. He had begun teaching at Oxford in 1925 and had become prominent among philologists as a specialist in pre-Renaissance English literary and linguistic traditions, particularly of the West Midlands. His love for words themselves and his predilection for a green England, Northern mythology, and medieval romance found their way from his lectures and technical studies into adult fairy-stories in which his purpose, he has said, was "to modernize the myths and make them credible."

Tolkien has maintained that the imaginary world that he created in *The Hobbit* (1938) and *The Lord of the Rings* (1954-56) is one of enchantment and is "not about anything but itself." But from the beginning some of his readers have found a deep religious meaning in the hobbits' quest, and some of



J. R. R. TOLKIEN

his more recent critics have searched far beyond literary merit for an explanation of his enormous appeal to young men and women. Tolkien's nontechnical books have been published in England by George Allen & Unwin and in the United States by Houghton Mifflin.

John Ronald Reuel Tolkien's affinity with the Midlands, which pervades much of his work as a scholar and a storyteller, is a native's sense of belonging that he regards as his birthright, although he was born, on January 3, 1892, in Bloemfontein, South Africa. He is one of two sons of Arthur Reuel and Mabel (Suffield) Tolkien, both of Birmingham. After the death of his father, when John was four years old, his mother took her children to England to a home in the still-rural village of Sarehole, near Birmingham. The move from Africa meant that Tolkien's first reaction to England was a feeling of wonder—toward the Midlands countryside that inspired the Shire of his trilogy and toward the Sarehole people, who are said to have resembled his hobbits in their placid ways.

From his mother, his first tutor, Tolkien acquired an interest in language and a fondness for legends and tales of adventure. After her death in 1904, he and his brother were cared for by a guardian, Father Francis Xavier Morgan, a Roman Catholic priest of the Congregation of the Oratory. Tolkien completed his preparatory education at King Edward VI School in Birmingham and then attended Exeter College, Oxford, where he obtained the B.A. degree in 1915. During the next three years he served with the Lancashire Fusiliers, and it has been suggested that his experience of World War I lies behind the grimmer side of *The Lord of the Rings*.

Returning to Oxford after the war, Tolkien took his M.A. degree in 1919 and worked for two years as an assistant on the *Oxford English Dictionary*. In 1920 he moved to the University of Leeds as reader in English language, but five years later, after attaining a professorship at Leeds, he went back to Oxford, where he has lived ever since. He was Rawlinson and Bosworth Professor of Anglo-Saxon from 1925 to 1945, fellow of Pembroke College from 1926 to 1945, and Merton Professor of English Language and Literature from 1945 until his retirement in 1959.

The first of the publications that have made Tolkien internationally known to students of English philology was *A Middle English Vocabulary* (Oxford), which appeared in 1922 and was designed for use with Kenneth Sisam's *Fourteenth Century Verse and Prose*. In collaboration with E.V. Gordon in 1925 he edited *Sir Gawain and the Green Knight* (Oxford), a Middle English poem in the Midland dialect. Tolkien's translation of that poem and of *The Pearl*, a poem in the same dialect, was published in 1967. His scholarly work also includes *Beowulf; The Monster and the Critics* (Oxford, 1937), based on a British Academy lecture that he gave in 1936, and *Ancrene Wisse* (Oxford, 1962), an editing of the English text of *Ancren Riwle* (Anchoresses' Rule), which concerns medieval monasticism and religious orders for women.

Tolkien's specialized scholarly studies and his literary achievements are closely related. The two aspects of his work are delightfully combined in *Tree and Leaf*, a 1965 reprinting of his essay *On Fairy-stories* and his tale *Leaf by Niggle*, both written in 1938-39. His tale, first published in the *Dublin Review* in 1947, illustrates the qualities of faërie that he discussed at length in his essay. *On Fairy-stories* first appeared in print also in 1947, as one of the items in *Essays Presented to Charles Williams* (Oxford). It was originally composed, in shorter form, as an Andrew Lang Lecture, which Tolkien gave at the University of St. Andrews in Scotland in 1938.

"I have been a lover of fairy-stories since I learned to read," Tolkien wrote in his essay, and recalled that he had "desired dragons with a profound desire," longing for them in his heart although he did not wish them in the neighborhood. In arguing, however, that there is no essential connection between fairy-stories and childhood, he noted that for him "a real taste for fairy-stories was wakened by philology on the threshold of manhood, and quickened to full life by war."

The land of faërie, Tolkien explained, has little to do with fairies, although such diminutive creatures may live within its borders. Rather, faërie is an often-perilous "sub-creation" of an atmosphere of wonder and enchantment—a secondary world that, like the world of reality, must consistently obey its own laws. The values or functions of fairy-stories, according to Tolkien, are fantasy, recovery, escape, and consolation, all of which older people need perhaps more than children. An earmark of fantasy, he pointed out, is the joy that arises from "a sudden glimpse of the underlying reality or truth." He disclaims any intention of allegory in his own fairy-stories, but acknowledges their applicability to his readers' personal experiences.

When Tolkien gave his St. Andrews lecture, he had just published *The Hobbit; Or, There and Back Again* (1938), for which he also drew the illustrations. In those days, reportedly, he made up his stories for the amusement of his four children, and perhaps he would have left them unpublished if it had not been for the prodding of his friend C. S.

Lewis. But although he is willing to concede that children were his immediate audience, Tolkien denies that he wrote *The Hobbit* especially for children, and he maintains that if it seems addressed to children, the fault is in the style. Nevertheless, W. H. Auden has called *The Hobbit* the "best children's story written in the last fifty years." Similarly appealing to both children and adults, *Farmer Giles of Ham* (1950) is a mock-heroic tale of dragons, giants, and men in very ancient Britain which has much the same engaging wit of Tolkien's earlier fairy-story.

Hobbits are peace-loving, hairy-footed dwellers of Middle-earth, whose inhabitants also include men, elves, and dwarfs. They stand about a yard tall, dress in bright colors, consume about six meals a day, and are given to "deep fruity" laughter. *The Hobbit* centers on the adventures of Bilbo Baggins, who joins a band of dwarfs on an expedition to recover treasure stolen by Smaug, the dragon. On his quest Bilbo happens to find a magic ring, forged by the wicked enchanter Sauron, the Lord of Darkness, and of the land of Mordor; and it is this ring that links *The Hobbit* with the more complex and sophisticated *The Lord of the Rings*. In the war and spy adventure that continues the hobbit story, Frodo Baggins has inherited the ring from his uncle Bilbo. Because the ring gives its possessor absolute power, it can only corrupt. To the reluctant hero Frodo falls the ordeal of keeping the sinister ring from Sauron by bearing it on a harrowing journey through enemy territory to where it was forged and must be destroyed.

The Lord of the Rings, written over a period of about fourteen years, is a 1,200-page epic trilogy made up of *The Fellowship of the Rings* (1954), *The Two Towers* (1955), and *The Return of the King* (1956). With a wealth of erudition and invention Tolkien created for his heroic romance an "authentic" secondary world, with its own geography, history, lineages, languages, calendars, and customs—consistent in their details. Some 100 pages of his work are devoted to glossaries, maps, genealogical charts, and documentary items. As a student at Oxford he had been fascinated by the Finnish language, with its large number of cases, and it is likely that his Elvish language shows some affinities with Finnish. "The invention of language is the foundation," Tolkien has said, as quoted by Philip Norman in the New York *Times Magazine* (January 15, 1967). "The stories were made rather to provide a world for the language than the reverse."

The world of *The Lord of the Rings*, as Auden has observed, has the characteristics of the Celtic and Scandinavian traditions rather than of the Mediterranean. In his review of *The Two Towers* in the New York *Times Book Review* (May 1, 1955) Donald Barr pointed out, "The author has had intimate access to an epic tradition stretching back and back and disappearing in the mists of Germanic history, so that his story has a kind of echoing depth behind it." Most reviewers of the trilogy praised the originality of Tolkien's style, his graphic narration, and his sensitive descriptions of nature. Not all his admirers felt that he deserved to inherit the mantle of Spenser or Ariosto. Among the few early critics impervious to Tolkien's enchantment was Edmund Wilson, who described *The Lord of the Rings* as "essentially a children's book . . . which has somehow got out of hand" (*Nation*, April 14, 1956). Tolkien has quite often been compared, both favorably and unfavorably, with another Oxford don, Lewis Carroll, the author of *Alice in Wonderland*.

For about a decade *The Lord of the Rings* remained, more or less, the cherished discovery of a coterie of such cultivated readers as Auden and C. S. Lewis. Then in the mid-1960's, with apparently no promotion from the publishers, Tolkien's fairy-story became a best seller on college campuses in the United States. His fans formed the Tolkien Society of America and published the *Tolkien Journal* to provide a forum for the discussion of his work. The sale of paperback editions published by Ballantine Books and Ace Books in 1965 put *The Lord of the Rings* at the top of the 1966 best-selling paperback list. Responding to demand, in 1967 Houghton Mifflin published a $17.50 boxed set of the three volumes, which included a new foreword by the author; and Ballantine Books published *The Tolkien Reader* and a revised edition of *The Hobbit*. By that time world sales of Tolkien's books, which have been translated into nine languages, had reached almost 3,000,000 copies.

In trying to account for the popularity of *The Rings* among high school and college students, especially those in the United States, some observers have suggested that Tolkien's simplistic treatment of the good-versus-evil conflict has a particular relevance for young people supposedly concerned over war and the bomb. An essay by Matthew Hodgart in the *New York Review of Books* (May 4, 1967) called attention to certain similarities between Tolkien's saga and the science fiction of C. S. Lewis and the detective stories of Charles Williams: "This extreme polarization of good and evil, which is so striking in the works of all three, is not only reminiscent of rigid medieval Christianity but is also, surely, rather infantile." Hodgart went on to say, "One senses behind [Tolkien's] tact and modesty a strongly authoritarian personality. . . . If this is true, it may explain the astonishing success of the book among the young, who after a permissive upbringing may secretly want to be treated with authority like old-fashioned children."

Throughout *The Lord of the Rings*, Tolkien intersperses his prose with poems of many moods and styles—or "dramatic verses," as he calls them. He has also exploited his talent for finding ingenious combinations of sounds in *The Adventures of Tom Bombadil and Other Verses from the Red Book* (1963). In 1967 Caedmon released a recording of Tolkien's readings of poems from *The Rings* and *Tom Bombadil*. Entitled *Poems and Songs of Middle Earth*, the disc also features a song cycle composed by Donald Swann to the poetry of Tolkien. *Smith of Wootton Major*, a fairy-story that Tolkien wrote primarily for children, was published in England in November 1967. During the past ten years or more Tolkien has been writing another book about Middle-earth, to be called "The Silmarillion," working away in his study in the garage of his three-bedroom home in an Oxford suburb, not far from the Oxford United soccer ground.

An inspiring lecturer, Tolkien has been accorded several distinguished academic invitations, including appointments in 1938 as the Andrew Lang lecturer at St. Andrews University and in 1953 as the W. P. Ker lecturer at Glasgow University. He is vice-president of the Philological Society, a fellow of the Royal Society of Literature, and honorary fellow of Exeter College, and an honorary member of Hid islenzka Bókmennta-félag. In 1954 both the University of Liège and University College, Dublin, awarded him honorary doctorates.

J. R. R. Tolkien married Edith Mary Bratt on March 22, 1916, and they have a daughter and three sons. One of his sons, Christopher John Reuel, an expert on hobbit lore, drew the map of Middle-earth that is included in *The Lord of the Rings*. Among Tolkien's hobbies is taking long country rambles. Not so hearty a feaster as his hobbits, he prefers cheese, pastry, beer, and a glass of Burgundy once in a while; and he is fond of tobacco. "He has a square, big face and his coat and cardigan, both gray, are rumpled slightly," as Philip Norman pictured him in his New York *Times* article; "he talks rapidly, with his pipestem getting in the way." Said to be modest about his story-telling achievements, Tolkien outspokenly disapproves of the pretentiousness and moralizing found in some scholarly and critical studies of his fairy tales. Such criticism, in his opinion, misses the point of his purpose in telling these tales. Their intention is to give not a message, but "a catch to the breath, a beat and lifting of the heart," and to provide the fun of playing a linguistic game.

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TURNER, DONALD F(RANK)

Mar. 19, 1921- United States government official; lawyer; economist
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The appointment of Donald F. Turner in 1965 as assistant attorney general in charge of the Antitrust Division of the United States Department of Justice brought to that office a scholar who is well-versed both in law and economics. A former professor at the Harvard Law School, Turner is widely regarded as the nation's foremost academic expert in antitrust law, and his writings in the field are considered authoritative. His approach to his antitrust duties seems to some observers to be more lenient than that of his predecessor, William H. Orrick Jr., who resigned after four years of government service to return to private law practice. Actually, Turner's attitude is a pragmatic one, based on the philosophy that bigness in itself is not necessarily an evil and that the primary consideration should always be given to the economic consequences of an antitrust action rather than to the size and structure of the company involved.

The Antitrust Division, one of eight divisions of the Department of Justice, is responsible for the enforcement of federal antitrust legislation—the Sherman Antitrust Act of 1890, the Clayton Act of 1914, the Robinson-Patman Amendment of 1936, the Celler-Kefauver Amendment of 1950, and other laws aimed at maintaining freedom of competition. At the time Turner took office, the division had a professional staff of some thirty economists and 284 lawyers. As assistant attorney general in charge of the Antitrust Division, Turner is directly responsible to Attorney General Ramsey Clark.

Donald Frank Turner was born on March 19, 1921 in Chippewa Falls, Wisconsin, one of the four children of Paul Turner, a Presbyterian minister, and Elizabeth (Catterlin) Turner. He has two brothers, William B. Turner of Lexington, Massachusetts and Dr. John P. Turner of Hudson, Wisconsin; and one sister, Mrs. Elizabeth T. Hoeffner of Newton, Connecticut. Because his father's occupation involved considerable travel, Turner spent his childhood in various parts of the Midwest. "We were dead poor in all those years," Turner has recalled. While attending Benson High School in Omaha, Nebraska, he was one of five boys named in the finals of the 1936 Nebraska Young Citizens' contest sponsored by the American Legion and the Omaha *World-Herald*. In 1937, he and his debating partner won the Nebraska debating championship. In that same year, as the winner of a Junior Red Cross oratorical contest, Turner was a speaker on the same platform with President Franklin D. Roosevelt at the opening session of the National Red Cross Conference in Washington, D.C.

After graduating from high school in 1937, Turner entered Northwestern University, where he supplemented his income from scholarships by working at various part-time jobs. He obtained his B.A. degree from Northwestern in 1941 and then enrolled at Harvard University, which conferred an M.A. degree on him in 1943. That year he entered the United States Naval Reserve as an ensign, and he served until 1945 as a supply officer in the South Pacific area. After his discharge with the rank of lieutenant in 1946, he returned to Harvard University, where he obtained his Ph.D. in economics in 1947. He served as an instructor of economics at Harvard from 1947 to 1950. Simultaneously, he was a student at the Yale University Law School, where he stood at the head of his class, served as editor in chief of the *Yale Law Review* in his final year, and received his LL.B. degree in 1950.

In 1950-51 Turner worked as law clerk to Associate Justice Tom C. Clark of the United States Supreme Court. After being admitted to the District of Columbia bar in 1951, Turner became an associate in the law firm of Cox, Langford, Stoddard & Cutler (now known as Wilmer, Cutler & Pickering), where he specialized in antitrust law. He returned to Harvard University in 1954, serving as an assistant professor of law until 1957 and as a professor from 1957 to 1965, and teaching classes in such subjects as antitrust law and economic regulation. During 1964-65 he was on leave of absence from Harvard as a visiting professor of law at Stanford University Law School.

Concurrently with his professorial duties, Turner served as an adviser to government agencies and private industry on antitrust matters. In 1959-60 he was a consultant to Robert A. Bicks, who was then the head of the Antitrust Division, and to a committee formed by Attorney General Herbert Brownell to study the antitrust laws. Turner's reputation as an expert in antitrust law was further established through his writings and in particular by the book *Antitrust Policy: An Economic and Legal Analysis* (Harvard Univ. Press, 1959), on which he collaborated with the Harvard economist Carl Kaysen. Turner is also the author of important articles on the subject of antitrust policy, published in the *Harvard Law Review* and other professional journals.

On April 27, 1965 President Lyndon B. Johnson nominated Turner to succeed outgoing assistant attorney general William H. Orrick Jr. as head of the Antitrust Division. The appointment was reportedly made on the recommendation of Nicholas deB. Katzenbach, then Attorney General of the United States, whose friendship with Turner dated back to the time when both were students at Yale Law School. Turner's appointment was seen by veteran observers as a deliberate departure from the antitrust policy of his predecessor (considered rigidly harsh by some) in the direction of better rapport between government and business.

In June 1965, in the hearings held by the antitrust and monopoly subcommittee of the Senate Judiciary Committee to consider confirmation of his appointment, Turner's views, as expressed in his writings, came under close scrutiny. His appointment to the $27,000-a-year post was confirmed by Senate vote on June 23, 1965, and he was officially sworn in as assistant attorney general on July 16. Upon taking office, he said to newsmen: "The President told me that he expects me to enforce the antitrust laws fully, fairly and without discrimination. Thus, it is my firm intention to provide the best legal decisions that I and my staff can." Attorney General Katzenbach said at the time that no one since the adoption of the Sherman Antitrust Act of 1890 was better qualified than Turner to administer the antitrust laws. He also noted that antitrust policy under Turner would not necessarily be either softer or tougher than it had been in the past, but that it would certainly be clearer.

To cope with some of the problems that faced the Antitrust Division—vagaries in existing antitrust laws, lack of judicial clarity in past court decisions, and variations in the courts' reasonings—Turner early in his administration appointed a "brain trust" of nine former law professors and recent law school graduates to help in the writing of a series of merger guidelines that business might follow. The pressure of pending cases, however, as well as opposition by corporation officials and corporate lawyers, who felt that such guidelines might be unduly rigid, have forced Turner to postpone completion of this project.

DONALD F. TURNER

Soon after taking office Turner faced up to the problem of possible conflict between antitrust enforcement and the Johnson administration's antipoverty program. His predecessor had on occasion suspended action against certain mergers in order to protect the jobs of workers in the companies involved. Rejecting this approach, Turner said in August 1965: "In the brief time that I have been head of the antitrust division I have had proponents defend a contemplated merger on the grounds that it would promote the national defense, assist in solving the balance of payments problem, reduce unemployment, and contribute to the administration's anti-poverty program." He indicated that he intended to operate strictly according to the law books, and that mergers would be judged only on the basis of their effects on competition, which was "the intent of Congress in passing antitrust laws."

In an interview with Eileen Shanahan in the New York *Times* (December 10, 1965) Turner outlined some of his views on current trends in antitrust policy. In discussing the pros and cons of criminal antitrust prosecutions as opposed to civil suits, he expressed the view that criminal penalties under existing law were relatively mild deterrents, whereas civil suits could carry much more effective remedies, such as prohibitions on price cutting, or mandatory patent licensing. In cases when criminal suits had been instituted, Turner expressed his preference for the acceptance of nolo contendere, or "no contest" pleas, in which the defendant, while not admitting guilt, does not contest the suit. The key difference between the nolo contendere plea and criminal conviction is that in the former, private individuals must supply their own evidence in suits against the antitrust violator. Although the acceptance of such pleas has not always been welcomed by lawyers or by the courts, Turner maintains that the plaintiffs in these cases generally have sufficient resources to carry on their own damage suits, and that, furthermore, juries are often reluctant to convict a business of criminal violations of antitrust law.

Turner's view that the size of a company is not necessarily the primary concern of the Antitrust Division was demonstrated in a unique settlement that he personally negotiated in November 1965 between the Justice Department and General Motors Corporation. Under its terms, General Motors was permitted to continue to produce 85 percent of the buses made in the United States. On the other hand, the company was required to aid its competitors by such means as permitting them to use its existing patents without payment of royalties. In addition, the Justice Department reserved the right under the agreement to compel General Motors within the next ten years to provide facilities for the establishment of a competing bus manufacturing company.

In a contrasting case, Turner supported a suit, instituted during the Eisenhower administration, contesting the 1960 merger of Von's Grocery Company and the Shopping Bag Food Stores, two California chains. The suit was based on the contention that the merger tended to substantially reduce competition in a field that had been experiencing very rapid concentration. Explaining his views on this subject, Turner has said, as quoted in *Newsweek* (June 13, 1966): "Whenever we find any merger between healthy, substantial competitors, with 4 percent or so of the market each, in an industry that tends toward concentration, we'll sue." The United States Supreme Court's 6-to-2 decision of May 30, 1966, overturning a lower court ruling that had upheld the merger, was hailed as "very important" by Turner, who noted that the court had laid down a "pretty tough line on horizontal mergers."

Although legislation and court decisions had gone a long way toward defining terms for horizontal mergers (between competitors in the same field) and vertical mergers (between a customer and his suppliers), little provision had been made for conglomerate mergers (between two companies in different fields), which in early 1967 accounted for some 70 percent of all mergers. Turner, who as a Harvard professor had a liberal attitude toward conglomerate mergers, has become less favorable toward them since becoming head of the Antitrust Division, and on several occasions he has taken action against such combinations. In 1966, for example, he instituted a suit against the merger of the First National City Bank of New York and Carte Blanche, a credit card organization, for the purpose of "preserving potential competition."

A proposed merger of the International Telephone and Telegraph Corporation and the American Broadcasting Company resulted in friction between the Justice Department's Antitrust Division and the Federal Communications Commission in late 1966. Although Turner had written to FCC chairman Rosel H. Hyde proposing a delay pending a Justice Department investigation of certain antitrust questions, the FCC, much to Turner's dismay, approved the merger on December 21, 1966, one day after Turner's letter had been received. Two separate petitions submitted by Turner requesting a stay of the effective date of the merger and the reopening of the proceedings were presented to the FCC. Finally, after charges and counter-charges, the FCC complied with the requests on February 1, 1967, and postponed the merger, pending new hearings. After the FCC again approved the merger—in June 1967—the Justice Department's Antitrust Division filed an order to block the proposed action with the United States Court of Appeals. At the end of 1967 the court had not come to a decision on the case.

In March 1967 Turner and the Justice Department scored an important victory when, in an 8-0 decision, the United States Supreme Court handed down a ruling that, in effect, tightened the provisions of the Bank Merger Act of 1966, which Turner had strongly opposed. Although the Bank Merger Act legalized mergers in which the anticompetitive effects are clearly outweighed by the benefits to "convenience and needs of the community," this condition was not, in the opinion of the court, met by the banks involved in the case. The court decision, furthermore, placed the burden of proving "convenience and needs" with the banks that were seeking to merge.

In the summer of 1966 Turner concentrated his fire on advertising, and he caused considerable consternation in Madison Avenue circles with speeches in which he expressed the view that advertising had, by creating consumer preferences for advertised products, led to the creation of artificial monopolies. "We should hardly be unconcerned," he declared on one occasion, "if advertising outlays lead both to more concentrated market structures and to the establishment of high monopolistic prices, and it seems clear that they can and do." To remedy this situation Turner suggested, among other things, that restrictions be placed on advertising and promotional outlay for companies that had violated the Sherman Act, and that new forms of consumer information be made available to the public.

According to statistics published in the *Annual Report of the Attorney General,* the volume of antitrust activity actually seems to have decreased during Turner's first two years as assistant attorney general. Nevertheless the power of the Antitrust Division is, in fact, greater than ever before as a result of court decisions. Although Turner's vigorous activities in certain areas have not always endeared him to businessmen, his application of his basic philosophy—that economic results are of primary importance—appears to have been generally successful.

On December 17, 1955 Donald F. Turner married Joan Pearson. They have a son, Paul Alfred, and a daughter, Katherine. At the age of thirty-nine Turner suffered a mild heart attack, and since his recovery he has exercised greater caution in physical exertion although he continues to maintain a full work schedule. Turner is a member of the American Bar Association and of Phi Beta Kappa. In 1963-64 he was a Town Meeting member in his home community of Lexington, Massachusetts.

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UGGAMS, LESLIE (MARIAN)

May 25, 1943- Singer; actress
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Leslie Uggams, the former child actress and singer, achieved undisputed stardom with her performance in *Hallelujah, Baby!*, the musical that opened on Broadway in April 1967. Although the production itself met with little enthusiasm, Miss Uggams' dynamism and multifaceted talent salvaged it. She first gained publicity as a teen-age contestant in the television quiz show *Name That Tune*, became popular as the ingenuous young singing star of Mitch Miller's television variety show *Sing Along With Mitch*, and then became a fixture on the nightclub circuit. Walter Kerr has called Leslie Uggams "one of the most complete personalities to have descended upon us in many a mournful moon."

Leslie Marian Uggams was born in the Washington Heights section of New York City on May 25, 1943, the younger of the two daughters of Harold and Juanita (Smith) Uggams. Her ancestral background is Negro, Scotch, Irish, Cherokee, and Seminole Indian. (Her surname is said to be derived from an Indian word meaning "sweet one.") When Leslie Uggams was born, her parents entrusted the selection of her given name to her sister (now Mrs. Frances Harden). Her choice of "Leslie" met with the parents' approval but did not, at first, please the little sister who had to answer to it, because she felt that it was more suitable for a boy than a girl. Miss Uggams, whose father made his living as an elevator operator and floor waxer, experienced few hardships during her childhood in Washington Heights, an integrated neighborhood. "My family's always been in the middle-class income bracket," she once told Jerry Tallmer in an interview for the New York *Post* (December 15, 1963). "I have good parents; we've had a good home."

Both of Leslie Uggams' grandfathers were ministers. Her father was once a member of the Hall Johnson Choir, and her mother was a chorus girl at Harlem's famed Cotton Club before her marriage. Her aunt Eloise Uggams appeared in the Broadway production and in road companies of *Porgy and Bess*. Able to sing almost from the time she could talk, Leslie Uggams made her public singing debut in 1949, with the choir of St. James Presbyterian Church in New York City. She made her acting debut that same year, in a supporting role in *Beulah*, a television series starring Ethel Waters. Later she was one of Johnny Olsen's *TV Kids*, and she appeared on such programs as the Milton Berle and Arthur Godfrey shows and the Sid Caesar-Imogene Coca hour, doing children's songs and imitations. When at the age of nine she performed at the Apollo Theater in Harlem, a critic for *Variety* (July 16, 1952) marveled at her "stage savvy." To develop poise, Leslie Uggams, at her mother's insistence, began to take dancing lessons as a child. She obtained her early education at a New York City public school, from which she transferred during the fourth grade to the Professional Children's School in midtown Manhattan.

LESLIE UGGAMS

In 1954 Leslie Uggams performed at New York's famous Palace Theater. Soon afterward she retired temporarily from show business, because with the approach of adolescence, she had become somewhat awkward in appearance. During the next two years she studied breath control, voice projection, and phrasing under an English tutor, Donald Hayward, and continued to attend the Professional Children's School where, in her senior year, she edited the yearbook and was elected president of the student body.

The popular television quiz program *Name That Tune* brought Leslie Uggams, who was not quite fifteen at the time, back into the limelight. After sending in a list of songs to the producer of the show she was booked as a contestant and demonstrated her knowledge of popular music by winning $25,000. Later she again appeared on *Name That Tune* in a benefit production and won an additional $25,000 for support of an educational institution in Texas. The program also provided Miss Uggams with a showcase for her singing ability and resulted in a flood of fan mail. Mitch Miller, then in charge of the artists and repertory department of Columbia records, was so impressed by her rendition of "He's Got the Whole World in His Hands" that he immediately signed her to a contract. In October 1959 her first album was released by Columbia. Less than a year later she was given a solo spot in one of the stage extravaganzas at Radio City Music Hall, combining her youthful appeal with a strong rhythmic sense to produce what a reviewer for *Variety* (September 28, 1960) termed "salubrious results."

In January 1961 Miss Uggams became a regular member of the cast of Mitch Miller's new NBC-TV series *Sing Along With Mitch*, a variety program featuring group singing of old familiar favorites. When the program attained immense popularity, Leslie Uggams harvested her own share of viewer enthusiasm, and for two of her three years with the show several polls rated her as the best female singer on television. She also scored a breakthrough on the racial front, since she was at that time the only Negro performer regularly featured on a network television show. Because the show placed a premium on wholesomeness, the public came to look upon Miss Uggams as what Rex Reed later described in the New York *Times* (May 7, 1967) as "a kind of sepiatone Shirley Temple." Her father recalled in *Newsweek* (July 17, 1967): "It was Mitch who gave her the image she has today. He sold her into the American home. He fixed it so no one resented her." Meanwhile, after graduating from the Professional Children's School in 1961, Leslie Uggams entered the Juilliard School of Music, but because of the increasing demands of her career she discontinued her studies at Juilliard in 1963, one year short of graduation.

Not until she ventured into the nightclub field, in late 1963, did the full impact of Leslie Uggams' talent register with critics and public. Reviewing her Manhattan supper club debut at the Persian Room of the Plaza Hotel, William Pepper observed in the New York *World-Telegram and Sun* (December 19, 1963): "She has a rangy voice that can throb warmly or shout lustily and she uses it with amazing skill and sureness for someone so young." John S. Wilson of the New York *Times* (December 24, 1963) admired the "polish and precision" of her delivery, and Eugene Boe of *Cue* magazine (January 4, 1964) expressed the view that Miss Uggams was "a new supper club star of the first magnitude." In March 1964, as the *Sing Along with Mitch* series neared the end of its long run, *Radio and TV Daily* presented her—for the second time—with its "Number One Female Singer on TV" award.

A national tour of supper clubs by Miss Uggams was highlighted by her appearance at the Cocoanut Grove in Los Angeles, where her renditions of such standards as "Alexander's Ragtime Band," "I Feel Pretty," "Don't Blame Me," "The More I See You," "Great Day," and "Birth of the Blues" brought her a standing ovation. Eliot Tiegl, noting in his review in *Billboard* how uncommon it was for a movie star-studded audience to pay any performer such a tribute, described her debut there as "stunning and overwhelming." Vance King of the *Hollywood Reporter* observed that she had "the voice of a gentle giantess and the manner of a pixie," adding that he felt that neither her *Sing Along* appearances nor her record albums had done her complete justice. "She must be seen and heard in person," he contended, "for only in this way can the effect of her expressive eyes, face and hands be fully appreciated."

Between supper club engagements, Leslie Uggams made six appearances on the *Ed Sullivan Show* in the 1964 season. At the Copacabana club in New York City in the spring of 1965 she incorporated into her act what Robert Salmaggi of the New York *Herald Tribune* (April 29, 1965) called "a corny but rather cute gimmick." While she entertained her audience with what she termed "all the sexy songs Mitch wouldn't let me do," a huge portrait of Mitch Miller appeared in the background, cleverly animated to reflect his disapproval in the form of blushes and scowls. When she sang at the Copacabana again in the following year, a reviewer for *Variety* (April 20, 1966) discerned a new maturity in her style, noting that she had accomplished the difficult transition from a "cute kid" to a "talented adult."

Early in her career, Miss Uggams had confided to an interviewer that her ambition was to star in musical comedy. By the summer of 1966 she appeared to have reached her goal when she was cast in the lead in a Berkeley, California revival of *The Boy Friend,* Sandy Wilson's takeoff on the 1920's. The original Broadway production had served as a springboard to stardom for Julie Andrews; the West Coast version was a triumph for Leslie Uggams. Reviewing it in the San Francisco *Examiner,* Stanley Eichelbaum proposed a toast: "Champagne will do. For that's the kind of mood she put me in last night during her bubbly and utterly bewitching debut."

Having demonstrated her potentialities as a star, Miss Uggams was soon given the opportunity to exhibit her talents on the Broadway stage. The creators of the new musical *Hallelujah, Baby!* needed a star to replace Lena Horne, who had walked out on the project, and when Miss Uggams auditioned, composer Jule Styne, librettist Arthur Laurents, and lyricists Betty Comden and Adolph Green were immediately convinced that she was perfect for the part. After a two-week stand at the Colonial Theatre in Boston, and twenty-two preview performances in New York City, *Hallelujah, Baby!* opened officially at the Martin Beck Theater in New York on April 26, 1967.

An attempt to telescope sixty years of American Negro history, *Hallelujah, Baby!* drew mostly negative reviews, although critics unanimously praised Leslie Uggams' performance as Georgina, the heroine whose progress up the social ladder recapitulates the evolution of the civil rights movement in the United States. Typical of the reviews was the comment of Haskel Frankel, who dismissed the opening performance in the *National Observer* (May 1, 1967) as "an evening of frozen glands, symbols, and bits of nostalgia" but equated Miss Uggams' effect on an audience to that of "pure sunshine." He assured his readers that the young singer-dancer-actress was "worth a ticket all by herself" and concluded that she might well be "the greatest thing to happen to musical comedy since the invention of the orchestra pit." Soon after her opening, Miss Uggams was chosen in *Variety*'s annual poll of New York theater critics as the most promising new Broadway actress of the 1966-1967 season, and out-of-town reviewers comprising the Outer Circle selected her and Melina Mercouri—the star of *Illya, Darling*—as the year's outstanding new personalities. In August 1967 Miss Uggams signed an exclusive contract with ABC-TV.

Miss Uggams' voice was heard singing the theme song on the soundtrack of the film *Inherit the Wind* (United Artists, 1960). Her only motion picture appearance thus far was in *Two Weeks in Another Town* (MGM, 1962); bristling with feathers and billed simply as a "Chanteuse," she was relegated to the background in a scene that revolved around Kirk Douglas and Cyd Charisse. In recent years she has appeared as guest star on all major television variety programs and has performed in straight dramatic roles on television's *I Spy* and *The Girl from U.N.C.L.E.* series. To prepare for her theatrical career, Miss Uggams studied musical comedy technique for a year with stage director Robert Lewis. "Singing is like breathing to me," she told an interviewer for *Newsweek* (July 17, 1967), "It's something I know how to handle. . . . Acting is very involved. I'm just frightened of being bad." Her recent recordings have been released by the Atlantic label. At social gatherings in Washington, D.C., Miss Uggams has sung before Presidents John F. Kennedy and Lyndon B. Johnson, and on one occasion she and six other entertainers were taken on a guided tour of the White House by President Johnson. With Marie Fenton she has written *The Leslie Uggams Beauty Book* (Prentice-Hall, 1966). It is dedicated to Harry Salter, the producer of *Name That Tune,* and to Mitch Miller—two men who, as Helen Dudar pointed out in the New York *Post* (May 6, 1967), "had nothing to do with her beauty but a great deal to do with its intelligent exploitation."

While touring Australia in 1963, Leslie Uggams met Grahame Pratt, a young Australian businessman, who admired her act at the Chequers nightclub in Sydney. After carrying on a two-year courtship by letter and telephone they were married in New York City on October 16, 1965. Formerly a manufacturer's agent and sales manager for a book-publishing concern, Pratt is now on the staff of a Wall Street brokerage firm. The couple live in an eight-room co-operative apartment on New York's Central Park West, where—except on matinee days—Miss Uggams does the cooking. They have three dogs: a Great Dane named Thor, and a pair of Australian silkies called Sidney and Tige. Miss Uggams is five feet six inches tall and weighs 120 pounds. She enjoys wearing mod fashions, and she has her hair done by the British stylist Vidal Sassoon. She belongs to the Negro sorority Delta Sigma Theta.

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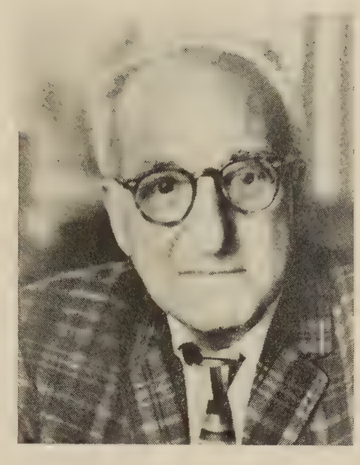
UNTERMEYER, LOUIS

Oct. 1, 1885- Author; editor; lecturer
Address: b. c/o Harcourt, Brace & World, 757 3d Ave., New York 10017; h. Great Hill Rd., Newtown, Conn. 06470

More than 150 catalogue cards in the Library of Congress bear the name of Louis Untermeyer, recording some ninety-five books—along with revised editions—of poetry and prose that he has written, compiled, edited, or otherwise produced over a span of fifty-seven years. "I am vain enough to be proud," Untermeyer has said, "that about half are still in print." The American renaissance of the century's teens and twenties may boast greater writers of poetry, fiction, literary biography, and criticism than Untermeyer, but no anthologist more creative or influential. His versatility almost matches his industriousness, but poetry has held the strongest claim in his lifework, and with his persuasive taste and his mastery of the telling and felicitous comment, he has encouraged a love and understanding of poetry among readers of all ages.



LOUIS UNTERMEYER

Of German-Jewish ancestry, Louis Untermeyer was born into the upper-middle-class family of Emanuel and Julia (Michael) Untermeyer in New York City on October 1, 1885. He is the grandson of Meyer Untermeyer, who moved to the United States from Bavaria, Germany and settled in Maine during the mid-nineteenth century. The oldest of three children, Louis Untermeyer has a brother, Martin, and a sister, Pauline, who became Mme. Michael de Willenich. His father was a member of Keller and Untermeyer, a prosperous jewelry firm in New York City; and his mother was an outgoing, hospitable Southerner whose travels in Europe had introduced her to many Continental cultural interests, including music, that she took pains to transmit to her first-born son, especially. During Louis' boyhood the family lived in a comfortable house on Lexington Avenue near Ninety-first Street, and from a "Fräulein," the governess and seamstress of the household, he learned conversational German.

"Fantasy was the most important part of my boyhood," Untermeyer wrote in his autobiography *Bygones* (Harcourt, 1965). He read all the poems and tales he could get his hands on and then plagiarized them in stories that he told to his brother. He "floundered," he has recalled, through P.S. 6 and Boys' High School (later known as De Witt Clinton High School) and ended his formal education before graduation, at the age of fifteen, because he was convinced that he could never understand geometry. He intended at that time, having taken piano lessons since the age of eight, to become a concert pianist or a composer. Music was to remain, instead, only a principal avocation.

To his father's delight, Untermeyer proposed that he enter the family jewelry business, and shortly before his sixteenth birthday he was given odd jobs to do in the shipping room. By nineteen he had been promoted to a junior traveling salesman. Although he doubted that he had the temperament for a business career, he stayed for twenty years with the company, which had been enlarged into the twin firms of Charles Keller and Company and Untermeyer-Robbins Company, becoming a vice-president and the manager of the factory in Newark. He resigned in 1923 to devote his entire time to writing, editing, and lecturing.

From his pursuit of what he has called the family tradition of "commercial security," Untermeyer had always managed to spare some attention for poetry. In late adolescence he had turned from composing music to experimenting with light verse, some of which he began contributing to magazines. His first book, or booklet of twenty-four pages, *The Younger Quire* (1910), was a parody of *The Younger Choir,* an anthology of poetry in which he himself was represented. He has said that today he would shrink from rereading his early parodies, but the title still seems to amuse him. He defends the pun as a poetic device and is a most accomplished punster. His fondness for lampoons and burlesque later found expression in—*And Other Poets* (Holt, 1916) and other volumes of parody, some of it sharp satiric evaluation, in a variety of genres. His *Including Horace* (Harcourt, 1919), a book of translations and parodies, delighted H. L. Mencken, who commented in the Baltimore *Evening Sun,* "The man's extraordinary technical skill has taken him round the whole field of verse-making. In brief, the book is a tour de force of devastating humor—a truly impressive exhibition."

Meanwhile, Untermeyer was taking pride in his growing acceptance as a "serious" poet. His father had financed the publication of his first collection of lyrics, *First Love* (Sherman, French, 1911), which the poet himself has described as "a conglomeration of echoes from Herrick, Heine, Housman, Hardy, and Horace." His talent matured in *Challenge* (Century, 1914); *These Times* (Harcourt, 1917); *The New Adam* (Harcourt, 1920); *Burning Bush* (Harcourt, 1928); *Food and Drink* (Harcourt, 1932); and other volumes. He collected those poems of which he was "least ashamed" in *Selected Poems and Parodies* (Harcourt, 1935) and then reprinted the only poems he cared to preserve in *Long Feud* (Harcourt, 1962).

Critical opinions on Untermeyer as a poet have disagreed over the merit of particular poems and over the degree of evenness of quality in his work. John Erskine, Babette Deutsch, and others especially admired his strong musical sense. Contemporary literary history has not placed him among the great poets of the century, but has praised the special freshness, clarity, and grace with which he re-created emotional experiences that range from the lighthearted and high-spirited to the passionate and tragic.

Untermeyer's early *Challenge,* consisting mainly of poems of protest, reflects a concern for contemporary social problems that also made him a contributing editor from 1911 to 1917 of the *Masses,* a socialistic periodical and the forerunner of the Communist *New Masses,* from which he dissociated himself. In the years before America's entry into World War I he was also a contributing editor of the short-lived avant-garde periodical *Seven Arts.* He served from 1918 to 1924 as a contributing editor of the *Liberator* and from 1934 to 1937 as poetry editor of the *American Mercury.*

The publication in 1919 of *Modern American Verse* (Harcourt), set the cornerstone of Untermeyer's achievement as an anthologist of top rank. His first anthology, retitled *Modern American Poets* in its second edition, in 1921, was partly a labor of love for a poet who has described himself as "a born collector" with "the mind of a magpie." His readers in 1919, unlike his hind-sighted later critics, were more likely to find fault with him for his bold inclusion of such poets as Stephen Vincent Benét, Amy Lowell, and Ezra Pound than for his omission of T. S. Eliot. Over the years he has repaired the compromises and shortcomings of his first collection in enlargements and revisions. *Modern American Poetry* is now in its eighth edition and has grown from 170 small pages to 700 large pages.

Modern British Poetry (Harcourt) followed in 1920 as a companion volume to the American compilation. In 1936, when the American collection appeared in its fifth edition and the British collection in its fourth edition, the critic for *Christian Century* (April 1, 1936) wrote, "These are, if one takes into account the critical and biographical introductions, the best anthologies in the world. Even in a cautious mood, one cannot be satisfied to say less than that." Together they have sold over 1,000,000 copies.

Among the forty or more anthologies that Untermeyer has compiled are the biennial *A Miscellany of American Poetry* (Harcourt, 1920-27); *Yesterday and Today* (Harcourt, 1927); *American Poetry from the Beginning to Whitman* (Harcourt, 1931); *A Treasury of Great Poems: English and American* (Simon and Schuster, 1942); *An Anthology of the New England Poets from Colonial Times to the Present Day* (Random, 1948); and *An Uninhibited Treasury of Erotic Poetry* (Dial, 1963). His anthologies of poetry for children include *This Singing World* (Harcourt, 1923); *Stars To Steer By* (Harcourt, 1941); and *The Golden Treasury of Poetry* (Golden Press, 1959). Some of his anthologies have been used as textbooks in schools and colleges and many of them are still in print, such as *A Treasury of Great Poems,* which reached its thirteenth printing in 1964. He has also edited selected collections of the work of individual poets, such as those included in the Heritage American Poetry Series.

An anthologist with an instinctive appreciation of excellence, Untermeyer has, through the act of selection itself, made an aesthetic appraisal of the work of a particular poet or of the poetry of a particular period. His analytical commentary often brilliantly communicates his own enthusiasm for poetry and his grasp of what is important in the poem under discussion. He has championed the cause of modern American poetry both by his generous inclusion in his anthologies of the work of Carl Sandburg, Robert Frost, and other poets and by his critical discussions in *The New Era of American Poetry* (Holt, 1919) and in his more general books on the appreciation of poetry.

One of Untermeyer's favorite poets was neither American nor contemporary. In 1917 he translated from the German and edited a collection of the poems of Heinrich Heine, who for the next twenty years continued to occupy his attention. Some 500 of Untermeyer's translated poems of Heine appeared in 1937 in *Heinrich Heine; Paradox and Poet: The Poems* (Harcourt), along with a separate biography, *Heinrich Heine; Paradox and Poet: The Life*. Untermeyer is also the author of the less definitive biographies that make up *Lives of the Poets: The Story of 1000 Years of English and American Poetry* (Simon and Schuster, 1959), a much-commended collection that one reviewer called "a worthy successor to its Johnsonian namesake."

As biographer, editor, and anthologist, Untermeyer has by no means confined himself to poetry. In *Makers of the Modern World* (Simon and Schuster, 1954) he wrote the lives of ninety-two creative persons who helped to shape the twentieth century. He edited, with historical notes and running commentary, the two-volume *Britiannica Library of Great American Writing* (Lippincott, 1960). And among his anthologies are *A Treasury of Laughter* (Simon and Schuster, 1946) and *A Treasury of Ribaldry* (Doubleday, 1956).

Nor has only poetry been the product or the subject of his creative authorship, although his "lively poetic imagination" provided perhaps the chief recommendation for his novel, *Moses* (Harcourt, 1928). He recorded a walking trip through western Germany in *Blue Rhine—Black Forest* (Harcourt, 1930), and a visit to Italy inspired his book for younger readers *The Donkey of God* (Harcourt, 1932), a series of stories and legends about Italian cities. Fond of children, Untermeyer apparently found much pleasure, and profit, in his many books for them—including *Chip: My Life and Times* (Harcourt, 1933), the life story of a chipmunk, told in his own words; *The Last Pirate; Tales from the Gilbert and Sullivan Operas* (Harcourt, 1934); and *The Kitten Who Barked* (Golden Press, 1962).

During World War II Untermeyer served first as senior editor of publications with the Office of War Information and then as an editor for Armed Services Editions. After the war he joined Decca Records as cultural director, and until 1958 he helped to produce recordings of poetry and plays. In 1950 he became a charter member of the panel of the CBS-TV show *What's My Line?* But as a television celebrity in the McCarthy era, he was vulnerable to right-wing charges of radicalism, which seem to have been based in part on a distortion of his reputation as a liberal and a confusion between the *Masses* and the *New Masses*. He left *What's My Line?* in 1952 and was replaced by Bennett Cerf.

If Untermeyer had needed vindication, he could well have considered that he found it in his appointment in 1961 as consultant in poetry to the Library of Congress, a post that he held until 1963. Meanwhile, the federal government also called on him, through the State Department, to conduct lectures and seminars in India in 1962 and in Japan in 1963 as a delegate to international cultural conferences. His work for the government took him frequently to the lecture platform, which over a period of fifty years had been a second home to him through his appointments as poet-in-residence and special lecturer at colleges and universities across the United States.

Characteristically, Untermeyer delighted in the irony of being a sought-after "part-time teacher" who had never completed his formal education. He holds a good handful of honorary degrees, and in October 1965 De Witt Clinton High School awarded him the diploma that he did not earn in 1903. He was selected in 1956 as the Phi Beta Kappa poet at Harvard and as the recipient of the Poetry Society of America's gold medal for services to poetry. He is a member of the National Institute of Arts and Letters.

As a peripheral figure in the intellectual life of America during much of the first half of the twentieth century, Untermeyer came into contact with almost all of the major writers of the time. One of his lifelong close friends was Robert Frost, whose letters over a span of fifty years he edited in *The Letters of Robert Frost to Louis Untermeyer* (Holt, 1963). His encounters with other cultural leaders who became part of his life fill many pages of his two autobiographies, the 1939 *From Another World* and the 1965 *Bygones*, both published by Harcourt.

Louis Untermeyer also gave much space in *Bygones* to his four marriages and to the tangled legal problems of his three divorces. His first wife, whom he married on January 23, 1907, is the distinguished poet Jean Starr Untermeyer. He married the poet Virginia Moore in 1923 and the Ohio lawyer Esther Antin in 1933. Since July 23, 1948 he has been married to Bryna (Ivens) Untermeyer, an editor. His oldest son, Richard Starr Untermeyer, died at the age of nineteen under circumstances, accidental or suicidal, that have remained "a horrible mystery" to Untermeyer. By his second marriage he has a son, John Moore Untermeyer, and he is also the father of two adopted sons, Lawrence and Joseph Louis Untermeyer. He has eleven grandchildren and dotes on them.

"Gusto" is one of the words that David McCord used to characterize Untermeyer in his New York *Times* review of *Bygones*. The white-haired, hazel-eyed octogenarian is five feet seven inches tall and weighs 150 pounds—"when," he says, "I do not eat too many sweets, of which I am too fond." (One of his books is *A Century of Candymaking, 1847-1947*.) Tennis was his favorite sport until he had to give it up at the age of seventy. He still plays the piano and putters in the garden of his pre-Revolutionary home in Connecticut. Here he enjoys the company of several cats, as he had at his earlier home, a 160-acre farm called "Stony Water" in the Adirondack Mountains in New York.

"Stony Water" had not been a paying farm, and to maintain it Untermeyer occasionally resorted to potboilers. They are part of the overall look that he took at his work in *Bygones:* "I have written too much on too many levels. . . . Yet I consider it no more demeaning to furnish an article for a popular magazine than to compose a scholarly introduction to a work of literature. Although this is an age of specialization, I cannot be convinced that employing the mind in a variety of unrelated ways saps creativity. It is in the actual process of writing that I am most myself."

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USHER, ELIZABETH R(EUTER)

July 20, 1914- Librarian; organization official
Address: b. Art Reference Library, Metropolitan Museum of Art, 5th Ave. at 82d St., New York 10028

The president of the Special Libraries Association for 1967-68 is Elizabeth R. Usher, the chief of the art reference library of the Thomas J. Watson Library at the Metropolitan Museum of Art in New York City. Mrs. Usher has been on the staff of the museum library since 1948 and has occupied her present position there since 1961. She had previously worked in the University of Nebraska and Michigan State University libraries and served as librarian at the Cranbrook Academy of Art in Bloomfield Hills, Michigan. She was named president-elect of the Special Libraries Association in 1966 and succeeded F. E. McKenna in the presidency at the fifty-eighth annual convention of the association, May 28-June 1, 1967 in New York City. The Special Libraries Association is an organization of more than 6,700 professional librarians and documentalists working in research or information centers devoted to a particular subject or field.

Elizabeth Marie Reuter, now Mrs. Harry T. Usher Jr., was born in Seward, Nebraska on July 20, 1914 to Paul Reuter, an ordained Lutheran minister, and Elizabeth Marie Caroline (Meyer) Reuter. She has two brothers, Robert C. Reuter, chairman of the organ and choral music department of the Chicago Musical College at Roosevelt University in Chicago, and the Rev. Paul H. Reuter; and four sisters, Ruth (Mrs. Ralph Wirth), Margaret (Mrs. Lloyd Pospishil), Charlotte (Mrs. Leslie Peltzer) and Guiomar (Mrs. Howard Barth).

Her father was head of the German and piano departments at Concordia Teachers College, a Lutheran college in Seward, and he also taught piano at the University of Nebraska in nearby Lincoln. All of the Reuter children played the piano, and each of them specialized, in addition, in some other instrument or in singing, lending variety to family musicales. At night, when the children were in bed, their father made a practice of playing the piano, so that they went to sleep to the music of Bach or Chopin. Maurice Dumesnil, Walter Gieseking, Egon Petrie, and other musicians often stayed as guests at the Reuter home when making concert appearances at nearby colleges.

Although the emphasis lay on music, the ambiance of the Reuter household, located on the Concordia campus, was conducive to an interest in all the arts and in literature. A man of wide-ranging curiosity and intelligence, the father conversed brilliantly on a variety of subjects, and the mother, who was talented at drawing and painting, imbued in her children a love of the fine arts. There was a large library in the home and the children, like their parents, became avid readers. Elizabeth Reuter, who enjoyed performing musically less than some of her brothers and sisters, found more pleasure in books.

Elizabeth Reuter attended the elementary school staffed by teacher trainees at Concordia, and she obtained her secondary education at Concordia High School. Her extracurricular activities in high school were dramatics, cheerleading, tennis, choral group singing, basketball, and swimming (in which she qualified as a Red Cross lifeguard). Much of her spare time was spent in Seward's small public library, where she envied the "wonderful life" of the librarian. "I made up my mind that I too would become a librarian and read to my heart's content," Mrs. Usher recalled in a talk to Brooklyn College students in 1959. "Although I've had to revise my thinking drastically as to the manner in which a librarian occupies her time, I have never regretted the decision I made that day."

At the time Elizabeth Reuter graduated from high school, in 1932, the Reuter family budget could not accommodate her decision to become a librarian. She remained at Concordia, enrolling in the Teachers College and taking her diploma there in 1934. In college, in addition to continuing the extracurricular activities she had pursued in high school, she was an editor of the campus newspaper and worked on the yearbook. She was also captain of the girls' basketball team.

Elizabeth Reuter was teacher at the Zion Lutheran School, an eight-grade, one-room school in Platte Center, Nebraska, from 1934 to 1936, and she taught at St. Paul's Lutheran School, an elementary school in Paterson, New Jersey, from 1936 to 1941. Although she had become a teacher mainly for financial reasons, she came to love teaching, and she looks back on her work with children with nostalgia.

Resuming her studies in 1941, Elizabeth Reuter majored in English and minored in history and German at the University of Nebraska. As a student, she worked in the university library, first as a page in circulation and finally as assistant in charge of the reserve book reading room, a job that she held for a year after taking her B.Sc. in Education degree in 1942. While studying library science at the University of Illinois in 1943 and 1944, she worked as a student reference assistant in the psychology, philosophy and education reading room. She received her B.Sc. in Library Science degree at Illinois in 1944.

Elizabeth Reuter became assistant circulation librarian at Michigan State University in East Lansing, Michigan in 1944. "It seems to me there is always a certain amount of good fortune, or call it luck, if you will, in arriving at a point when you know you are doing the work you want to do," she told her audience at Brooklyn College in 1959. "It was not long before I knew that I did not want to be in circulation work, and one day by chance the chief librarian called me into his office and asked me whether I would reorganize the library of the art department, which had understandably, if you know artists, drifted into a state of complete disorder and chaos. I could not have been happier."

The head of the art department at Michigan State, at the time that Elizabeth Reuter reorganized the art library there, was Albert Christ-janer, the painter and art historian who is now dean of the art school at Pratt Institute in Brooklyn, New York. Shortly after she worked with him at Michigan State, Christ-janer accepted the position of director of the Cranbrook Art Museum at the Cranbrook Art Academy, a professional art school in Bloomfield Hills, Michigan. Finding that the museum lacked a librarian, he offered her the job, and she accepted it. While working at Cranbrook, she audited classes in art history at the academy and studied metalwork under Herman Garfield.

A self-contained little world where the swimming pool and tennis court were only steps away from the art library, Cranbrook was, Mrs. Usher recalled in an interview in March 1967, "a very beautiful place" where "life was wonderful" but, for her temperament, "almost too isolated." Looking for a new challenge, she successfully applied for a job at the Metropolitan Museum of Art in December 1947, and she moved to New York City to join the museum's art reference library staff as a reference and catalog librarian in 1948. One and a half years later, on February 25, 1950, she married Harry Thomas Usher Jr., an accountant.

In 1953 Mrs. Usher became head reference and catalog librarian at the art reference library of the Metropolitan Museum of Art, and a year later she advanced to assistant librarian. She remained in the latter position seven years, during the first three of which she was acting librarian, and she was appointed to her present position as chief of the art reference library in 1961. The art reference library, which was established in 1881, has a collection of 160,000 books, 1,000 periodicals, and ninety-nine vertical file drawers of clippings and pamphlets. This material is available for use by museum staff members and other qualified researchers.

The art reference library is one of the two major divisions of the Thomas J. Watson Library of the Metropolitan Museum of Art, the chief librarian of which is James Humphry 3d. The other division is a photograph and slide library, administered by Margaret P. Nolan. There are, in addition, a costume institute and a junior museum library.

In a talk to Brooklyn high school students in 1958, Mrs. Usher gave some examples of people other than the museum staff who had been helped in their research problems by the Metropolitan Museum of Art Library: "Paul Muni . . . came in one day to gather material for a play. He was to take the part of a Portuguese fisherman and had to have an idea as to the costuming and general appearance of such a man. . . . Spencer Tracy . . . was interested in the artist Frederic Remington. We have a great deal of material in books and scrapbooks on Remington and Mr. Tracy spent hours poring over everything we brought to his table. We had occasion to help a Midwestern judge who was being sent to India by the State Department . . . [and] wanted to know more about the art of India so that he would have a better understanding of the people."

ELIZABETH R. USHER

Mrs. Usher has been a member of the Special Libraries Association since 1947. "My admiration and respect for such enthusiastic SLA workers as Margaret Fuller and Rosemary Demarest, their persuasion and encouragement, led me to become active in chapter, division, and association activities," she has said. Her name became prominent in SLA chapter and division annals in the 1950's, when she served as chairman of the museum division and president and director of the New York chapter, among other posts. Among her positions in the national association since the late 1950's have been memberships on the board of directors and on the committees on finance, nominations, special libraries, and the H. W. Wilson Company chapter award. Voted president-elect by the fifty-seventh annual convention of the Special Libraries Association at Minneapolis, Minnesota in June 1966, Mrs. Usher succeeded to the presidency in June 1967, when the organization met in New York.

Mrs. Usher is the author of "Rare Books and the Art Museum Library," an article that appeared in *Special Libraries* for January 1961. In her capacity as an SLA official, she travels extensively, speaking on librarianship and promoting interest in the SLA and in the special library field, which will need 15,000 recruits, according to one estimate, over the next ten years. As information proliferates, she has pointed out in her talks, more and more trained people are needed to search out and extract specific kinds of knowledge from the general mass.

"As special librarians," Mrs. Usher has said, as quoted in *Special Libraries* (July-August 1966), "we have the responsibility to lead in the development and use of improved library techniques, more efficient library equipment, and more proficient methods of communication with our management and our clientele. By its determination to raise the standards of librarianship, the Special Libraries Association has assumed leadership among professional associations and has become a proving ground for new developments in the fields of research."

Aside from her contributions to technical advances in librarianship, Mrs. Usher is one of the new breed of librarians who, by their personalities, are helping to change the once drab public image of the profession. A well-groomed honey blonde with alert, clear gray-green eyes, a trim figure, (five-feet-five, 125 pounds), and a glowing smile, Mrs. Usher has a lively, youthful presence. Her favorite recreations include reading, cooking, swimming, and sitting at home listening to classical music with her husband. She also plays golf with her husband at his country club, where she has held the women's golf championship. Mrs. Usher has audited courses in art at New York University's Institute of Fine Arts. She is a member of the American Library Association, the New York Library Club, the Association of American Museums, and the Society of Architectural Historians. She belongs to the Lutheran church, and in politics, although she is registered as a Republican, she considers herself an independent.

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VAGNOZZI, EGIDIO (vä-nyō'tsē ā-jē'dē-ō)

Feb. 2, 1906- Roman Catholic prelate
Address: Apostolic Delegation, 3339 Massachusetts Ave., N.W., Washington, D.C. 20008

BULLETIN: On June 28, 1967 Archbishop Vagnozzi was elevated to the College of Cardinals. Two days later the Pope appointed Cardinal Vagnozzi a member of the Vatican's Consistorial and Extraordinary Ecclesiastical Affairs Congregations. He was succeeded as Apostolic Delegate to the United States by Archbishop Luigi Raimondi.

The Pope's official representative among Roman Catholics in the United States is Egidio Vagnozzi, an Italian archbishop who is the Apostolic Delegate in Washington, D.C. Vagnozzi was appointed to his present post in 1958, after twenty-eight years in the papal service, ten of them in lesser positions with the Washington delegation. As Apostolic Delegate, he reports to the Holy See on problems in American Catholicism, relays episcopal petitions (usually in the field of Church law) and other communications to Rome and carries papal decisions back, and holds a veto and some nominating power in the appointment of American bishops. More informally, by public statements and private pressure, he exerts an enormous influence on Catholic theological and liturgical trends in the United States—an influence that is generally conservative and, in the opinion of some progressive bishops and theologians, sometimes reactionary. In addition, because there are no regular diplomatic channels between the Vatican and the government of the United States, many of the problems in international relations that would ordinarily fall to an ambassador must be handled by Vagnozzi. His double role, as the official link between Rome and American Catholicism and the unofficial liaison of sorts between two governments, makes him, in the words of an article in *Newsweek* (October 31, 1966), "the most powerful figure in U.S. Catholicism."

Egidio Vagnozzi was born on February 2, 1906, in Rome, Italy, to Francesco and Pasqua (Iachetti) Vagnozzi. He has an older brother, Giacomo, and a younger sister, Giacomina Vagnozzi Jossa, both living in Rome. His father was a fireman, and the Archbishop credits his love of operatic music to the fact that his father took him to opera houses where he was occasionally assigned to watch over the safety regulations. Egidio grew up in the Prati section of Rome, a workingmen's quarter not far from St. Peter's, where he served in the parish church as an altar boy from the age of eight. "It was a tremendously moving experience," he has said, as quoted by Paul F. Healy in the Catholic magazine *The Sign* (September 1959). "I practically lived in the church, and my desire to become a priest was a natural product of the years I spent there." At twelve, he was awarded a scholarship to the Pontifical Roman Seminary, and from there he moved up to the Pontifical Lateran University, also in Rome. A brilliant student, he moved quickly through his studies. In philosophy, he took the Ph. L. degree in 1923 and the Ph. D. in 1924, and in theology he earned the S.T.L. degree in 1927 and the S.T.D. in 1928. Canon Law requires that a man be twenty-four before ordination to the priesthood, but Vagnozzi received a dispensation from the rule and was ordained on December 22, 1928. He wanted to become a missionary in Asia, but instead he was ordered to continue his studies. In 1929 he took the J.C.L. degree in canon law, and in 1930 he took the J.C.D. degree in the same field.

Vagnozzi's first assignment was to the staff of the Papal Secretariat of State in the Vatican, where he served from 1930 to 1932. Raised to the rank of monsignor, he was sent to the Apostolic Delegation in Washington, D.C. in the fall of 1932 and remained there ten years, serving successively as secretary, auditor, and counselor. The bulk of the day-to-day work in an apostolic delegation is the handling of those problems that Roman Catholic church law assigns to papal jurisdiction, such as appeals from diocesan ecclesiastical courts in cases involving marital dispensations. As auditor, Vagnozzi listened to cases, recorded them, and presented them to the Apostolic Delegate for his decision. When he was counselor, in the early years of World War II, much of his time was spent helping citizens of Germany and Italy to contact relatives in the United States. During that first sojourn in Washington, Vagnozzi came to admire certain traits of the American character, which he enumerated to Paul F. Healy for the *Sign* article as a "straightforward approach," a "tendency not to mix in other people's business," and a "high regard for personal capability and achievement rather than for family background or influential friends." He also became a camping enthusiast and a Notre Dame football fan.

After returning to Rome in 1942, as counselor in the Papal Secretariat of State, he was so enthusiastic about the United States that some of his colleagues dubbed him "the American." In 1946, after a brief period of service in Portugal, he went as counselor to the Papal Nunciature in Paris, where the Nuncio was Archbishop Angelo Roncalli, who later became Pope John XXIII. In 1948 he was assigned as Papal Chargé d'Affaires in newly independent India, where he negotiated a permanent Papal Internunciature and served as a counselor when the Internunciature was established. Returning to Rome in 1949, he was elevated to the rank of archbishop and appointed to the titular bishopric of Myra in Asia Minor, a nominal assignment made, in keeping with Roman Catholic custom, to justify his title of Archbishop legally.

In 1949 Archbishop Vagnozzi was appointed Apostolic Delegate to the Philippines, and in 1951, when the Holy See established diplomatic relations with the government of the newly independent nation, he became the Papal Nuncio there. He earned a reputation as a hard-working Nuncio, one who was willing to travel to remote regions with missionary priests and who was interested in strengthening the native clergy. It was on his advice that Pope Pius XII created four new archdioceses in the Philippines and named three Filipinos as archbishops. The Communist Huks were then a powerful force in the Philippines, but Vagnozzi undercut some of their appeal by supporting the labor movement and land reform. After visiting Vagnozzi in the Phillipines, Richard Nixon, then Vice-President of the United States, called him "one of the few men in the world today who can qualify as an expert on the problems of Asia."

On December 19, 1958, Pope John XXIII named Vagnozzi the Apostolic Delegate to the United States, to succeed Amleto Giovanni Cicognani, who was elevated to the College of Cardinals and moved to the Curia, the Roman Catholic Church's central bureaucracy in the Vatican. (Cicognani is now Papal Secretary of State.) Archbishop Vagnozzi arrived in Washington to begin his new duties there on May 9, 1959.

Technically, an Apostolic Delegate is a non-ambassadorial legate in those countries that have no formal diplomatic relations with the Vatican. (Where there are formal relations, the Vatican's ambassador is called the papal nuncio.) As such, Archbishop Vagnozzi officially became only an envoy to Catholics in the United States. But since 1893, when the first was appointed, the Apostolic Delegate in Washington has had an importance commensurate with the increasing strength of Catholicism in the United States and the growth of American power in the world. The result is that Vagnozzi, as the seventh Apostolic Delegate to the United States, is, in effect, an unofficial ambassador to the United States and the holder of the number one post in the Vatican's diplomatic corps. His Washington office is a listening post which puts him in a privileged position for keeping the Vatican attuned to many developments on the international scene.

ARCHBISHOP EGIDIO VAGNOZZI

The Apostolic Delegate's official duties involve internal matters of the Church: transmitting instructions and other communications from the Holy See to American bishops, and suggestions and requests from the bishops to the Holy See; advising on, and in many instances exercising considerable control over, appointments in the episcopal ranks; and granting various dispensations that lie outside the domain of local bishops. In addition, he keeps the Holy See informed about trends and problems in Catholicism in the United States.

Although Vagnozzi tried from the outset to confine himself to his essential functions within the internal affairs of the Church, he has inevitably been drawn, on occasion, into peripheral issues on the American scene. The first such occasion was the 1960 Presidential election. With John F. Kennedy, a Catholic, running for President, there was concern among some non-Catholics about the nature and degree of the control the Catholic hierarchy might have over Catholic laymen. In this atmosphere, any possible relevant statement or act by a Roman Catholic prelate was closely scrutinized. When, in October 1960, three bishops in Puerto Rico issued a pastoral letter prohibiting Roman Catholics from voting for the Popular Democratic Party there, Archbishop Vagnozzi immediately issued a statement disassociating himself from the letter. He pointed out that Puerto Rico did not fall within his territory, and he went on to express his confidence that "no such action would ever be taken by the hierarchy in this country." Vagnozzi left Washington during the closing weeks of the election, as if to dramatize the fact that he and the Vatican had no desire to be involved in the political affairs of the United States.

At Marquette University in Milwaukee in 1961, Vagnozzi delivered an address warning his audience against what he considered to be dangers in methods currently used by some Catholic Biblical scholars. The writers of the article on Vagnozzi in *Newsweek* (October 31, 1966) described the address as "a caustic speech against Catholic intellectuals" in which the Archbishop made clear "his distaste for

Biblical theology and liturgical reform—including English masses." The *Newsweek* writers quoted Vagnozzi on the subject of change in the Roman Catholic Church thus: "The church cannot have a change of thought—it is inspired by the Holy Spirit, after all. But every age can make a contribution to its perennial philosophy." In 1963, according to a report in *Time* (March 12, 1965), Vagnozzi persuaded some American bishops to cancel speaking engagements in their dioceses by Hans Kung, a progressive Swiss Roman Catholic priest-theologian, and later, according to the same report, the Archbishop made efforts "to hush some outspoken lay Catholic journalists, notably . . . Michael Novak."

In March 1964, in a speech at St. John's University in New York City, Vagnozzi defended Pope Pius XII against allegations made by Rolf Hochhuth in *The Deputy,* a play about Pius's silence in the face of the Nazi slaughter of the Jews. According to Barrett McGurn in the New York *Herald Tribune* (March 21, 1964), Vagnozzi called the play the product of "a sick and twisted mind" and said that Pius could not have prudently or safely spoken out, and if he had, the gesture would have been futile. The Archbishop, speaking from first-hand experience in Rome during World War II, revealed that the Pope and the officials around him had good reason to believe that Hitler planned to suppress the Papacy at Easter 1943, and, in anticipation of this event, persons working in the Vatican kept suitcases packed at all times. Vagnozzi further pointed out that Jews were harbored at the Gregorian and Lateran universities in Rome, on Pius's orders, and that he (Vagnozzi) and others, acting against orders, harbored Jews even within the Vatican itself.

One of the decrees adopted by Vatican Council II, in 1964, encouraged Roman Catholic bishops to engage in religious services jointly with non-Catholic Christians, in the interest of Christian unity and within limits "to be decided by local episcopal authority, unless otherwise provided for by the [national] Bishops' Conference . . . or by the Holy See." On the strength of this decree, many Roman Catholic bishops in the United States authorized, and sometimes themselves participated in, ecumenical services. Early in 1965, Archbishop Vagnozzi sent a letter to the American bishops in which he said that the Holy See wished them to desist from such services until the Conciliar Commission had established specific and definitive norms regarding *communicatio in sacris* [joint worship]. The reason for the directive, he explained, was the Holy See's concern over "excesses [that] give rise to . . . great wonderment, and indeed bewilderment, among the faithful."

Vagnozzi's letter was marked "strictly confidential," but several bishops duplicated it and distributed copies to the priests of their dioceses, and it eventually came to public attention in the pages of the *National Catholic Reporter,* a liberal Catholic newspaper published in Kansas City, Missouri. According to a report in the New York *Times* (March 5, 1965), some of the ecumenical-minded United States bishops were "irked" and wanted to know whether the ultimate source of the order was Pope Paul VI or, in the words of the *Times* reporter, "one of the Vatican bureaus from which conservative elements are fighting a rear-guard action against Vatican Council reforms." In the *Times* of the following day, March 6, 1965, Robert C. Doty reported from Rome that "highly placed Vatican sources professed ignorance" of the directive. The writers of the article on Vagnozzi in *Time* declared that "the slow-down order came from the Secretariat of State," and suggested that "his [Vagnozzi's] own diplomatic reports back to Rome might well have inspired the letter." According to the *Newsweek* article, the Archbishop later admitted that the order had come from Vatican sources other than the Pope, but the sources were identified in the article as "three Curia congregations," and the Secretariat of State was not specifically mentioned.

In January 1966, in a dedicatory speech at a new seminary in Florida, Vagnozzi rebuked clerics who exceed the "limits of [priestly] fittingness and suitability" by becoming "militant in the inner workings of labor unions." Although he mentioned no names, it was widely assumed that he was probably referring to Father Peter O'Reilly, one of the leaders in a teachers strike against St. John's University in New York City. In the spring of 1966 Vagnozzi asked the Holy See to prohibit a nun at the University of Detroit from acting in a play at the university—with apparent success (she did not appear in the production). According to the *Newsweek* article. Archbishop John Dearden of Detroit, Michigan, who had already given the nun permission to perform, was "annoyed" and "privately protested to the Vatican."

Vagnozzi has defended his cautious and cautionary approach to ecumenism by explaining that if Roman Catholics are precipitous in progressing toward Christian unity in worship, they may move too far ahead of Rome and be forced to backtrack from commitments made with Protestants. "That would embarrass us before the Protestants," he has said, as quoted in the *Newsweek* article.

The allegations of his critics notwithstanding, the Archbishop has spoken of Vatican Council II and its implementation in glowing and enthusiastic terms. In an address delivered to a Congress of the Confraternity of Christian Doctrine on September 16, 1966, he said that, with the Council, "the church . . . has entered upon a new Pentecost with vigor, wisdom, and confidence. Yet . . . the Council will remain simply an historical event to be studied by future scholars unless we implement it effectively, conscientiously, and practically."

Archbishop Vagnozzi lives and works in an eighty-room mansion that was a gift of American Catholics to the Apostolic Delegation. His staff is composed of approximately equal numbers of Italian and American priests. His office is a small, plain room, the walls of which are lined with books ranging from Toynbee and Mao Tse Tung to the American Westerns he reads for relaxation. Vagnozzi rises at 7:00 A.M. and often works well into the night. In addition to reading, he relaxes by listening to classical music. Although his fine voice once brightened clerical social gatherings, he claims he now confines his singing to church functions, and he reportedly no longer does mountain climbing, at which he was once an expert. At dinner parties he is an affable guest who can be counted on to tell a good story. The Archbishop is five feet eight inches tall, weighs 175 pounds, and has hazel eyes and graying brown hair. He has received France's Commander of the Legion of Honor decoration, the Grand Cross of the Order of the Holy Sepulchre, and twenty-three honorary degrees from American colleges and universities.

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VITTORIO VALLETTA

VALLETTA, VITTORIO

July 28, 1883- Italian industrialist
Address: b. FIAT, S.P.A., 10 Corso Marconi, Turin, Italy; h. Via Genovesi 19, Turin, Italy

BULLETIN: Vittorio Valletta died on August 9, 1967.

The honorary chairman of the board of the Fabbrica Italiana Automobili Torino, the giant of Italian industry, is Vittorio Valletta, who retired from active chairmanship of the company in 1966. The company, better known as FIAT, S.P.A., or, more simply, Fiat, manufactures a variety of items, from washing machines to jet planes, but it is best known for its chief product, automobiles. Valletta, then a university professor and efficiency expert, joined Fiat in 1920 and became managing director upon the death of Giovanni Angelli, the company's founder, at the end of World War II. Under his direction, the bombed-out Fiat facilities were rebuilt and expanded until, within a decade, the company was the sixth-ranking manufacturer of automobiles in the world and the largest employer and exporter in Italy. The climax of his active career was the negotiation, in May 1966, of a $320,000,000 contract with the Soviet government for a Fiat-equipped factory in the Soviet Union. Before his retirement, Valletta was named a Senator of the Italian Republic for life.

Vittorio Valletta was born in Sampierdarena, near Genoa, Italy to Federico and Teresita (Quadrio) Valletta on July 28, 1883. He was educated at the Sommeiller Technical Institute in Turin and the University of Turin. During nine years of sporadic, part-time study at the university, he managed a paper mill in the Piedmont region. In 1909 he received his degree in business economics from the University of Turin, and the following year, without leaving his work in industry, he became a teacher at the university. His chief interest as an industrialist and his specialty as a teacher was plant organization and efficiency.

During World War I Valletta served in the Italian Military Aviation Engineer Corps. After the war he returned to the University of Turin, and he soon established a reputation as a time-study and efficiency expert. In 1920 he left the university and joined Fiat at the request of Giovanni Agnelli, the founder (in 1899) and director of the company. At Fiat he quickly rose from central manager to general manager. Among the achievements of the company under his general managership was the introduction in 1936—when most European auto makers were still concentrating on expensive cars—of the Fiat Topolino (Little Mouse). The Topolino, a small, economical vehicle, put automobile ownership within the reach of thousands of middle-income Europeans.

During World War II the Fiat plant was engaged in military production and was therefore a prime object of Allied bombing. By the end of the war, 40 percent of the plant was destroyed, with damages amounting to $40,000,000, and production was down to eight vehicles a day. Valletta, who became chairman of the board and managing director shortly after the death of Agnelli in 1945, threw himself into the task of reconstruction with enthusiasm, even moving a cot into his office so that he could be on the job night and day.

To finance the postwar reconstruction of Fiat, Valletta borrowed $46,000,000 through the Marshall Plan and other American agencies, and additional money from the Export-Import Bank and from Italian sources. The problem facing him was more complex than the mere reconstruction of production facilities, however. Economic conditions made Italy ripe for revolution in the postwar period, and Fiat, as the country's largest industrial complex, was singled out as a special target by the Communists.

The struggle between Valletta, representing the company's stockholders, and the C.G.I.L. (Confederazione Generale Italiana di Lavoro, the Communist-dominated labor union) for control of Fiat was long and intense, and Valletta did not emerge the clear victor until the mid-1950's. His victory would not have been possible without his social vision. In the years immediately after the war, when production was still low, he kept unneeded workers on the payroll, and the jobs he thus created helped the Italian economy through a critical stage of its recovery. For the long term, he introduced a profit-sharing plan and set up for his workers what is probably the most ambitious private welfare program ever attempted anywhere in the world. By the late 1950's the program included: shiny cafeterias where workers could buy, for example, a bowl of soup for less than one lira (one-sixth of a cent); housing developments comprising 2,400 apartments, with five-room units renting for $19 a month; twenty medical clinics staffed by 700 doctors; day nurseries; camp vacations for 5,000 children a year; and trade schools for adolescents. In times of flood and other national emergencies, the company has extended its humanitarianism beyond its own workers and their families, speeding men, money, and relief supplies to the disaster areas.

During a period of thirteen years following World War II, Fiat expanded into the export market, selling railway cars to Spain, Greece, Portugal, and India, building automobile, tractor, and truck plants in Mexico, Venezuela, Argentina, Yugoslavia and other countries; and shipping cars to the United States (on old Liberty ships converted into floating garages). Its production of automobiles rose from eight a day in 1945 to 1,300 in 1958. Sales rose from less than $50,000,000 in 1946 to more than $560,000,000 in 1957. Wages more than doubled, reaching an amount 20 percent above the Italian industrial average.

Fiat employs 45,000 workers, and more than 70 percent of Turin's work force makes its living directly or indirectly from the company. In the mid-1960's its annual output of motor vehicles was about 1,000,000. In addition to cars and trucks, Fiat makes buses, railway cars, locomotives, earth movers, diesel engines, power plants for ships, household appliances, jet planes for NATO, machine tools, and electrical equipment, and it has its own aluminum and steel plants. It owns hotels, service stations, and the Cinzano vermouth company, and it is involved in international road, tunnel, and dam building. In 1964, predicting an overproduction of cars in Europe, Valletta, as quoted in the New York *Herald Tribune* (October 25, 1964) warned: "Instead of building a defense against the American companies, an accord should be reached among all the factories, American as well as European, present in Europe . . . . [for] the regulation of production."

Long an admirer of American industrial and business methods, Valletta has in many ways improved upon them. A vice-president of the Ford Motor Company, after seeing Fiat's Mirafiori plant, called it more advanced than anything in Detroit. Fiat's technical school, where most of its technical staff is trained and where the children of workers have the opportunity to study without being obligated to work for the company, has been judged by experts to be the best of its kind anywhere. In 1952 Valletta was instrumental in founding the Turin School of Business, which he fondly calls "la piccola Harvard" (the little Harvard).

The Fiat executive was one of the pioneering promoters of the European Common Market and the first president of the European Committee for Economic and Social Progress. His business philosophy is not hostile to the intervention of government for the solution of problems that cannot be solved by private enterprise. Valletta has often been described as the most enlightened, and probably the most powerful, businessman in Europe. Frank Porter in the Washington *Post* (August 19, 1962) quoted a knowledgeable Italian as saying: "The government doesn't make a move without getting Valletta on the phone."

Vittorio Valletta, at five feet three inches, stands only slightly higher than one of his Fiats. He has a dignified bearing, and, even as an octogenarian, he carries an air of great vitality. He likes to travel, especially to the United States, and his other recreations have been listed as fencing, boxing, piloting his own plane, riding horseback, and driving his Fiat 500 up to the speed limit. He has been cited by the Italian government for his bravery in assisting the victims of air raids in Turin during World War II. His other honors include the Cavaliere del Lavoro award of the Italian government, an honorary membership in the Pontifical Academy, and a corresponding membership in the French Academy of Moral and Political Sciences. Valletta's first wife died; he and his present wife, Felicina, have several grandchildren.

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VAN LAWICK-GOODALL, (BARONESS) JANE

Apr. 3, 1934- Ethologist
Address: P.O. Box 2818, Nairobi, Kenya

The world's foremost authority on chimpanzees is the British ethologist Jane van Lawick-Goodall, who has been studying the manlike primates in their natural habitat in the Gombe Stream Game Reserve in Tanzania, East Africa since 1960. Her observations of the great apes' behavior, and in particular her discoveries that chimps are not strict vegetarians and that they are crude toolmakers, have thrown significant new light on the study of prehistoric man and his evolutionary development. Dr. van Lawick-Goodall is assisted in her work by her husband, photographer Baron Hugo van Lawick. The Gombe Stream Game Reserve project, initiated under a grant from the Wilkie Foundation of Des Plaines, Illinois, has been sustained by subsidies from the National Geographic Society of Washington, D.C.

The Baroness van Lawick-Goodall was born Jane Goodall in London, England on March 4, 1934. Her father was Mortimer Herbert Morris-Goodall, a business executive whose hobby was motor car racing. Her mother is Margaret Myfanwe Joseph Morris-Goodall, who wrote the novel *Beyond the Rain Forest* (1967) under the name Vanne Morris

Goodall. She has a sister, Judy, who runs a business casting prehistoric fossils and artifacts for museums, schools, and research projects. Jane Goodall was reared in London and in Bournemouth, England, and she attended the Uplands private school at Parkstone, near Bournemouth. As far back as she can remember, she was interested in animal life. As a child growing up in Bournemouth, she spent most of her free time observing and making notes on the habits of local animals and birds, and she spent her pocket money on secondhand zoology and ethology books. She looked forward to the day when she could go to Africa to study animals in the wild.

Miss Goodall left school at eighteen, after taking two advanced levels in her general certificate of education. She worked as a secretary at Oxford and as an assistant—doing music selection and some editing—at a documentary film company in London until she had saved enough money to go to Africa. A school friend living in South Kinangop, Kenya invited her there, and Miss Goodall accepted the invitation. A month later she met Dr. Louis S. B. Leakey, the famed anthropologist and paleontologist, who was then curator of the Coryndon—now the National—Museum of Natural History in Nairobi, Kenya. She became Leakey's secretary at the museum, assisted him in digging fossilized remains of prehistoric creatures at Olduvai Gorge, and made a study for him of the vervet monkeys on an island in Lake Victoria. Dr. Leakey was interested in the latter for the possible light they might throw on human evolution.

Leakey was also curious about the evolutionary implications that might be found in the behavior of the chimpanzee, an anthropoid ape indigenous to the equatorial forests of East Africa. Slightly less human-looking than the gorilla in anatomy, the chimpanzee is apparently closer to man in intelligence. It is less ferocious than the gorilla and more teachable, being easily trained if taken young enough. Known to science for three centuries, the great ape had often been used as a substitute for human subjects in laboratory experiments, but no one had ever successfully studied the animal in its natural habitat. Most of the safaris for that purpose had been too large, frightening the chimps away. Henry Nissen's lonely vigil in French Guinea in the 1930's had been an exception, but he stayed in the field too short a time (two and a half months). Believing that Miss Goodall could, with time, win the confidence of wild chimps, Leakey suggested that she go for a long period into the Gombe Stream Game Reserve in Tanzania (then Tanganyika), where a population of some 100 chimpanzees are by law protected from human predators.

While waiting for financial backing for the Gombe Reserve project, Miss Goodall returned to England and worked as film librarian for a unit of Granada Television Ltd. that was filming animal documentaries in the London Zoo. She went back to Africa and set up her camp on Lake Tanganyika in the Gombe Stream Game Reserve in June 1960. Armed with binoculars, she began looking for chimpanzees. The first groups she sighted fled before she could get closer than 500 yards. Patiently, she established a routine, rising at 5:30 each morning and stationing herself on a peak above a feeding area in the Kakombe Stream Valley. Gradually the chimpanzees became accustomed to her quiet presence and lost their fear of her. By the end of a year, they allowed her to observe from thirty feet, and within two years they were voluntarily coming to her camp for bananas.

JANE VAN LAWICK-GOODALL

Soon she organized what she has called the "banana club," a regular daily feeding system that enabled her to keep the chimps under constant, close scientific scrutiny. She came to know and be known by almost half of the 100 chimps living on the reserve. Finding the chimps highly individualistic, she gave each a name appropriate to its personality, such as "Baby Flint," "Mr. McGregor," and "David Greybeard." To understand them as completely as possible, she imitated some of their habits, spending much time in trees and sampling every kind of food they ate, including insects.

With a minuteness of detail never before possible, she recorded every aspect of chimpanzee behavior, from tree-swinging to bed-making. She noted that the clever primates leap, throw stones with some sense of aim, and walk upright more than had been supposed, and that their social life is more complex than previous evidence indicated. In sex, she observed, the male approaches the female with an elaborate, ritualized swagger. Both male and female are promiscuous, and there is no sexual jealousy. The male has no part in family life, but the bond between a mother and her offspring is strong until the young are mature. If the mother is killed, an older sister will often "babysit" with her orphaned younger siblings. Like human beings, the chimps comfort each other with touches and embraces, and they communicate with each other within the limitations of some twenty sounds. They engage in social grooming, picking grass seeds and other debris out of each other's hair. There is social stratification, the lower-ranking individuals often behaving obsequiously in the presence of the dominant males, trying to ingratiate themselves. The rank of a male is demonstrated in the ferocity of his entrance performance at feedings and other gatherings, and one male who had been at the bottom of the rankings rose to the top after he began dragging behind him a large, clanking metal can that enhanced the noise of his entrance.

Her two most important discoveries dispelled two long-prevailing misconceptions. One was that the chimpanzee is a strict vegetarian. Jane van Lawick-Goodall found that chimps often hunt, kill, and eat not only insects and chickens but animals as large as red colobus monkeys, baby baboons, and bushbacks. The other misconception held man to be the unique toolmaker among animals. Often she saw chimpanzees strip down a blade of sword grass or a leaf to make a slender shaft for probing the holes of termite hills. Worker and soldier termites within the mound would automatically attack the end of the inserted shaft, clinging to it. At that point the tool became an eating utensil. Withdrawing it, the chimpanzee would raise the implement to his mouth and lick in the tasty insects. On other occasions she saw chimpanzees crumble and chew leaves, to give them greater absorbency, before using them as sponges for getting water out of rock crevices or tree hollows.

Although much of her work in the Gombe Stream Game Reserve has, by its nature, been lonely, she has seldom been without companions. When she entered the reserve, the government, concerned for her safety, insisted that she not do so alone. Accordingly, in addition to an African cook and his family, she was accompanied by her mother, who stayed for five months. In 1962 the National Geographic Society sent Baron Hugo van Lawick, a Dutch wild-animal photographer, to film Miss Goodall's work, and he became a permanent partner in the enterprise. Van Lawick and Miss Goodall were married on March 28, 1964. Shortly after they returned from their European honeymoon, Edna Koning, a Dutch girl, joined them to help with the typing of notes and similar work. She was the first of several assistants, most of them Ph.D. candidates seeking field work, who have shared in the work of the Baron and Baroness van Lawick and maintained operations at the Gombe Reserve during the van Lawicks' periods of absence.

Some of Jane van Lawick-Goodall's absences from the reserve were for the purpose of fulfilling residency requirements at Cambridge University, where she received a Ph.D. degree in ethology after submitting the thesis "Behavior of the Free-Ranging Chimpanzee" in December 1965. She was the eighth person in the history of the university to be allowed to work for a doctorate without first taking a B.A. degree.

Jane van Lawick-Goodall has described her work in papers published in *Annals of the New York Academy of Science*, *Nature*, and other scientific journals, and she has contributed chapters on chimpanzees to such books as *Primate Behavior* (Holt, 1965), edited by Irven DeVore. On the popular level, she has published articles, illustrated with her husband's photographs, in the *National Geographic Magazine* (August 1964 and December 1965), and the National Geographic Society published her book, *My Friends the Wild Chimpanzees*, in 1967. The documentary film made for the society by Baron Hugo van Lawick, entitled "Miss Goodall and the Wild Chimpanzees," was shown over the CBS television network on December 22, 1965.

According to the Baroness van Lawick-Goodall, the chimpanzees seem to regard her as an inferior primate—on a level with the baboon—but a superior source of bananas. To human eyes she is, as a writer in the Toronto *Globe and Mail* (September 19, 1963) observed, "more ethereal than arboreal. The slender blond English girl looks as if she should be serving tea to the village vicar, not tracking chimpanzees in Africa." The Baroness is five feet seven and a half inches tall and weighs 112 pounds. Her eyes are hazel green and her blond hair has a honey shade. She is a Conservative in politics and a member of the Church of England. Her recreations are riding, photography, reading, and listening to classical music. The van Lawicks' have a son, Hugo Eric Louis, born in March 1967.

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VAUGHN, ROBERT (FRANCIS)

Nov. 22, 1932- Actor
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An estimated twenty million people each week watch *The Man from U.N.C.L.E.*, an hour-long super-spy spoof that has been running on the NBC television network with considerable success since 1964. In the series Robert Vaughn plays the title character, suave, cool Napoleon Solo, an agent for the United Network Command for Law and Enforcement, a private organization that resembles a combination of the FBI and the CIA. With his sidekick, Illya Kuryakin—played by David McCallum—Solo week after week faces torture and death in an infinite variety of ingenious forms devised by his archenemies, the agents of an international conspiracy called THRUSH. In every instance he makes an improbable hairbreadth escape, thwarts the machinations of THRUSH with the aid of electronic gimmicry or karate blows, and makes the world safe for good guys for yet another week. Comparing the show to some other espionage series on television, John Horn has written: "*Get Smart* plays it funnier, *I Spy* treats its themes in a more realistic manner. But *The Man from U.N.C.L.E.* has caught hold. . . . More and more of the fun comes not from preposterous situations, although there's still plenty of that, but from interplay of well-established characters."

Vaughn began appearing in television plays—usually as the "heavy"—in the late 1950's, but he remained relatively unknown until he co-starred in *The Lieutenant* over NBC-TV in 1963-64. He has made several movies, including *The Young Philadelphians*, for which he received an Academy

Award nomination, and two *U.N.C.L.E.* offshoots, *To Trap a Spy* and *The Spy With My Face*. On the stage, at the Pasadena Playhouse in 1965, he played the title role in *Hamlet*, an interpretation that he repeated over BBC television in England in 1966.

An only child, Robert Francis Vaughn was born in New York City on November 22, 1932. His father was Gerald Walter Vaughn, an actor in *Gangbusters*, *Crime Doctor*, and other radio shows, and his mother was Marcella Frances Gaudel, a Broadway actress. His parents were divorced soon after his birth and Vaughn was raised by his grandparents in Minneapolis, Minnesota. His childhood was, from all reports, miserable. "I was a compulsive crier—I cried all the time, and I was always getting beaten up," he told an interviewer for *TV Guide* (February 22, 1964). To May Okon of the New York Sunday *News* (August 8, 1965) he described his childhood self as "a complete wreck . . , emotionally unstable, excessively prideful." At the beginning of adolescence, by a conscious effort of will, he began to discipline himself and to develop the habits of stoicism that now mark his character and contribute significantly to his control as an actor.

During vacations, Vaughn lived with his mother in New York, where he began his acting career on network radio, as Billy in the juvenile adventure series *Jack Armstrong, the All-American Boy* and in various roles in the dramatizations of children's stories on *Let's Pretend*. At North High School in Minneapolis, Vaughn at first was chiefly noted for his tendency toward juvenile delinquency, but gradually that reputation was displaced by his prominence in sports. He earned letters in basketball and track (where his forte was the half mile), and he was a sportswriter for the school paper. After graduating from high school in 1950 Vaughn remained in the Minneapolis area for a short time—sources vary on the exact duration—studying at the University of Minnesota on an athletic scholarship and doing sports reporting for the Minneapolis *Star-Journal* and a local radio station.

In the early 1950's, after the death of his grandparents, Vaughn went to live with his mother in Los Angeles. He entered Los Angeles City College but soon transferred to Los Angeles State College, where he took his B.A. degree in theater arts in 1956. His performance in a student production of *End As A Man* brought him to the attention of the Hecht-Lancaster Organization, and he signed a contract with that motion picture company in 1956. Before he could begin a movie career, however, he was inducted into the Army, where he served in the rank of private from December 19, 1956 to May 25, 1957.

After his discharge from the Army, Vaughn did graduate work in theater arts at the University of Southern California, where he received the M.A. degree in 1960. While working for his M.A. degree, Vaughn made his first film, *No Time to Be Young* (Columbia, 1957), in which he co-starred with Roger Smith. American International Pictures then asked him to star in a picture about life in caves after a nuclear holocaust. He accepted the role, as he later explained to Don Freeman for an article in the *Saturday Evening Post* (June 19, 1965), "only because I thought the script was an argument for disarmament." The working title was "Prehistoric World," but when the film was released in 1958 the title, to Vaughn's chagrin, was changed to *Teenage Cave Man*. "We're in an age of cynicism," Vaughn commented to Freeman, "the far end of the Renaissance."

ROBERT VAUGHN

For his performance as a one-armed drunk in *The Young Philadelphians* (Warner Brothers, 1959), Vaughn was nominated for the Academy of Motion Picture Arts and Sciences award for best supporting actor of the year. With Yul Brynner and others he co-starred in *The Magnificent Seven* (United Artists, 1960), an international box-office success. (When Vaughn visited the Soviet Union as a tourist five years later, it was as one of the seven brothers of the movie that Russians in the street recognized and adulated him.) In *The Caretakers* (United Artists, 1963), a film about life in a mental institution, he played a supporting role that generally escaped the attention of critics, who almost unanimously panned the film as shallow, dull, and cliché-ridden.

Concurrently with his motion picture work, Vaughn appeared in scores of dramas on *The Dick Powell Show*, *The Eleventh Hour*, *Playhouse 90*, and other television programs, most often as a cad or villain. These appearances left only a fleeting public impression, and it was for the explicit purpose of establishing his name and image that Vaughn accepted a co-starring series role, as Captain Rambridge, Gary Lockwood's commanding officer in *The Lieutenant*, a twenty-nine-episode dramatic show about the peacetime Marines, presented over NBC-TV in 1963-64.

Norman Felton, a veteran executive producer of serious NBC-TV dramatic shows—from *Studio One* to *Mr. Novak*—conceived *The Man from U.N.C.L.E.* in 1963 as a recreation from his usual work. He developed the idea with the help of Sam Rolfe, who wrote some scripts and became unit producer for the show. With Robert Vaughn in the title role of Napoleon Solo, David McCallum in that of Solo's sidekick, Illya Kuryakin, and Leo G. Carroll in that of their boss, the head of U.N.C.L.E., the counter-espionage spoof made its debut on September 22, 1964.

From the beginning, *The Man From U.N.C.L.E.* has been, in Vaughn's own words, "escapism done in a very flagrant theatrical manner." In one of the early episodes, Vaughn, as Solo, turned on the shower in his hotel bathroom to find that he had released deadly gas instead of water and that the bathroom door was locked from the outside. For the ordinary human being, death would have been inevitable—but not for Solo, who blasted the door open by means of a bomb improvised from a pressurized can of shaving cream and ignited with his cigarette lighter. In other episodes, by far-fetched concurrences of luck, acrobatic agility, and scientific magic, he has escaped from endless electronic-age variations of the old pit-and-pendulum cliff-hangers —usually without losing his sardonic half-smile or disturbing a hair of his casual cowlick.

The initial response of critics was mixed, and the show was slow in gaining a substantial audience. By the end of 1964, it ranked about fiftieth in the Nielsen ratings. One of the reasons for the show's early difficulties was that it was shown at 8:30 P.M. on Tuesdays, when it had to compete with the firmly established Red Skelton show on CBS. Another reason was that the producers were deliberately holding back some of their best comedy ideas, because NBC thought it had bought a straight counter-spy series.

The Man from U.N.C.L.E. began its rise in the ratings when its time was changed to Mondays at 7:30 P.M. in mid-January 1965. It became a favorite first of young people, particularly college students, and then of a wider audience. By the fall of 1965 it had become such a stalwart in the NBC schedule that when the network moved it to 10:00 P.M. on Fridays, C.B.S. immediately gave up all hope for *Slattery's People*, which was in the same time slot, and cancelled that show. Laurence Laurent reported in the Washington *Post* (October 6, 1965) that audience research indicated that *U.N.C.L.E.* was attracting two kinds of viewers. "One delights in the suspense and action, the wondrous weapons and electronic gear used by spies and the physical agility of the two espionage agents. For this group the show is a genuine spy melodrama of good guys and bad guys. The second and distinctly different group looks upon the show as one grand spoof of the whole international intrigue school of drama. To this group, Vaughn's cool detachment is a great joke on all the sweaty, grimy adventures."

Several spin-offs have attested to the success of *The Man From U.N.C.L.E.* One, *The Girl From U.N.C.L.E.*, starring Stefanie Powers, was aired on NBC during the 1966-67 season. In 1966 the scripts of two *U.N.C.L.E.* shows were expanded and made the basis of two full-length Metro-Goldwyn-Mayer motion pictures. In *The Spy With My Face*, Vaughn played two roles: Napoleon Solo, and Solo's double, created by THRUSH through plastic surgery. In *To Trap A Spy* his assignment, as Solo, was to protect the prime minister of a newly-independent African country from assassination. Frank Morriss, reviewing both films in the Toronto *Globe and Mail* (January 20, 1966), wrote: "Vaughn, who has done the role for so long, can be commended for not walking through it without some effort at characterization. He is at ease before the camera, he has a blithe way with the dialogue, a quizzically lecherous glance for the women, and a lithe sense of movement."

The Man From U.N.C.L.E. moved to a Monday night spot at 8:00 P.M. in September 1967, where it had to compete with two formidable CBS attractions, Lucille Ball's *The Lucy Show* and the perennial TV western, *Gunsmoke.* The competition proved fatal, and after *U.N.C.L.E.* had sunk to sixty-fourth place on the Nielsen charts, NBC announced that the show would be cancelled on January 22, 1968. But Vaughn (as quoted in the Washington *Post*, December 25, 1967) had no regrets over the program's demise: "The fad dissipated itself, just as all fads must. . . . As for myself, I profited career-wise, money-wise, and otherwise because of the show. I have now put in almost five years in television . . . and that's enough."

Departing from his Solo characterization, but not from the format of international intrigue, Vaughn played a seedy, alcoholic, ex-CIA man in *The Venetian Affair* (MGM, 1967), based on a novel by Helen MacInnes. Critics were varied in their use of adjectives ("phoney," "bewildering," "dreary") but unanimous in their dislike for the film. "If Vaughn's characterization is effective," Frances Herridge wrote in the New York *Post* (January 19, 1967), "the plot isn't, nor the confusing, arty way it is shot." Vaughn holds first-refusal rights for the lead in the film version of the Broadway comedy hit *Nobody Loves An Albatross.*

When Joseph N. Bell visited the MGM lot to interview Vaughn for the *National Observer* (December 13, 1965), he noted that two photographs were displayed prominently on the actor's dressing room wall. One, showing Vaughn as Hamlet, was labeled "The Art"; the other, showing him as Napoleon Solo, was labeled "The Affluence." Vaughn is far from coy or apologetic about the commercial side of his career. "I know what I'm doing," he told Don Freeman for the *Saturday Evening Post* article. "I'm making money and doing a job." And in his interview with Gerald Nachman for the New York *Post* he said: "Anyone not in television to become a millionaire is a simpleton and would be better off in the Village getting his kicks doing Albee plays." Like his father before him, Vaughn is an astute investor, with substantial holdings in livestock and oil. "I am definitely a capitalist at heart," he told Nachman.

Vaughn believes, as he said in the New York *Post* interview, that "it's not enough to be an actor," and elsewhere he has said that he is "interested in public service." A liberal Democrat who admired John F. Kennedy and is a friend of Senator Robert F. Kennedy, he has stumped for Democratic candidates in California, was Pierre Salinger's campaign manager in his home area of Laurel Canyon in the 1964 Senatorial race, and has served as chairman of the speakers' bureau of the Southern California Democratic Central Committee.

To the consternation of many California Democrats, particularly those who were reportedly hoping to groom Vaughn for political office, the actor has refused to let the party line deter him from speaking his mind. The subject on which he has aroused the most controversy is United States intervention in the Vietnamese war. In 1965, when President Johnson sent the first American combat troops (as distinguished from military advisers) into Vietnam and initiated the bombing of the North, Vaughn, already concerned about the war, began an intensive study of all available books, articles, and documents on the subject. A few months later he could say, as quoted in *Time* (April 1, 1966): "I can talk for six hours about the mistakes we have made. We have absolutely no reason to be in Vietnam—legal, political, or moral."

In the spring of 1967 Vaughn became chairman of Dissenting Democrats, an organization of registered Democrats pledged to promoting the end of the Vietnamese war. The group opposed President Johnson's re-election and supported the candidacy of Minnesota Senator Eugene McCarthy for the Democratic Presidential nomination.

Vaughn has responded to invitations to speak on Vietnam before groups throughout the United States, including the student body of the University of Notre Dame, and some of his speeches have been inserted into the *Congressional Record* by Senators Wayne Morse and Vance Hartke. In a speech delivered at Harvard University in May 1967, Vaughn said: "In our fervor to halt the potential spread of totalitarianism, what incredible precedent are we setting in Vietnam? Is this the way we intend to conquer Communism? Are we to oppose inevitably emerging popular revolutions when they don't meet with our fancy, and by our opposition totally ignore the will of the people involved. . . ? Oppose them by disseminating lies to our own people; . . . by clandestine and illegal plotting in order to set up puppet militarist governments; by breaking treaties; by giving no heed to international law; by marching our legions through the countryside of foreign continents, burning homes, laying waste to the land, and indiscriminately killing friend and foe alike in the zealous pursuit of our own ends? Can we possibly imagine that this bloody insanity will prove that the democratic way of life is more fulfilling than Communism?"

Vaughn, a candidate for the doctor of philosophy degree in mass communications at the University of Southern California, completed all classwork for the degree in May 1967. He told Cleveland Amory in an interview for the *Saturday Review* (June 3, 1967) that the dissertation he is writing for the Ph.D. is entitled "An Historical Study of the Influence of Senator Joseph McCarthy on the American Theatre."

Robert Francis Vaughn is five feet ten inches tall and weighs 165 pounds. His eyes are brownish green and his hair is dark brown. He keeps himself physically trim by running two hours every morning, playing tennis at the Mulholland Racquet Club, following a health-food diet, and taking food-supplement pills. Vaughn's home is furnished with Spartan simplicity, but his convertible Lincoln Continental is luxuriously outfitted with telephone, hi-fi systems, tape recorder, and other accouterments.

Introspective and thoughtful by temperament, Vaughn prefers spending an evening alone, reading or studying astrology in his twelve-room ranch house in the Hollywood Hills, to the whirl of Hollywood night life. He is in no hurry to enter matrimony, a state that he has compared to "a very dull meal with the dessert at the beginning," but he has been the escort of many of the most eligible of Hollywood's beauties, and for many years his name was linked romantically to that of comedienne Joyce Jameson, who is still his close friend. Vaughn is a Roman Catholic.

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Who's Who in America, 1966-67

VERRETT, SHIRLEY (ver-et')

1933(?)- Singer
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"Her place is among the foremost [singers] of this or any other age," music critic Alan Rich once wrote of Shirley Verrett, the American mezzo-soprano. Miss Verrett, who made her debut in 1958, is best known as a recitalist and orchestra soloist whose dark, sensuous voice can capture the mood of a wide variety of idioms and styles, from Bach and Mozart to Schoenberg and Chausson. Miss Verrett also sings opera, where her repertory includes Jocasta in Stravinsky's *Oedipus Rex*, Eboli in Verdi's *Don Carlos*, Amneris in Verdi's *Aïda*, and Ulrica in Verdi's *Un Ballo in Maschera*. She created the role of the Zigeunerin in Nabokov's *The Death of Rasputin*, and that of the heroine in Weisgall's *Athalia*. Her best known operatic interpretation is the title role in Bizet's *Carmen*, which has won her bravos in the great opera houses of the world, from the Bolshoi in Moscow to La Scala in Milan. Combining a statuesque beauty and dramatic presence with her rich voice, Miss Verrett, as Howard Klein of the New York *Times* has noted, "projects across the stage apron like a million-volt dynamo." At the beginning of her career, the singer used the name of her first husband in combination with her own, so that she was known professionally as Shirley Verrett-Carter until 1963.

Shirley Verrett was born in New Orleans, Louisiana in or about 1933 to Leon Solomon Verrett, a building contractor, and Elvira (Harris) Verrett. All members of the family—including a sister and four brothers—were talented at singing or playing musical instruments, and some ancestors and relatives were New Orleans jazz musicians. Miss Verrett had no formal voice training in childhood, but her father was a constant guide to her, and she sang in the church choirs that he directed. In an interview with Paul Affelder of the *National Observer* (June 22, 1964), she traced her predilection for recitals over opera to her religious upbringing. "I was brought up very religiously in a particular denomination

SHIRLEY VERRETT

[Seventh Day Adventists] where opera is frowned upon."

Miss Verrett attended primary and secondary school in Oxnard, California, where the family had moved when she was five. At the urging of her father, who felt that her singing would be best pursued as a leisure-time adjunct to a less precarious livelihood, she studied business administration at Ventura (California) College. After receiving the Associate in Arts degree in 1951, she obtained a realtor's license and opened a real estate office in Los Angeles. At the end of a year her business was prospering but she was asking herself, as quoted by Gerald Nachman in the New York *Post* (July 7, 1964), "What am I doing this for?" Miss Verrett began voice training in Los Angeles, California under Anna Fitziu, a former Metropolitan Opera soprano, and soon turned her full attention toward a singing career.

In 1955, through contacts made by Anna Fitziu, Miss Verrett made an appearance on Arthur Godfrey's *Talent Scouts,* a network television show devoted to giving public exposure to deserving neophytes in the entertainment arts. Singing the aria "Mon coeur s'ouvre à ta voix" from Saint-Saëns' opera *Samson and Delilah* on the Godfrey show, she caught the attention of Madame Marian Szekely-Freschl, the noted voice teacher on the faculty of the Juilliard School of Music in New York City. She became a student of Madame Szekely-Freschl and, with the help of scholarships and awards, remained at Juilliard six years, taking her diploma in voice in 1961. Among her major patrons during her years of study was Richard Rodgers, the musical comedy composer.

During her first two years at Juilliard, Miss Verrett's singing was confined to student recitals, opera workshops, and other amateur performances. Her first professional engagement was at the Antioch College Shakespearean Festival in Yellow Springs, Ohio in the summer of 1957, when she sang featured roles in Benjamin Britten's *The Rape of Lucretia* and Kurt Weill's *Lost in the Stars*. She sang Irinia in the Weill work in her New York professional operatic debut, with the New York City Opera at City Center in 1958.

On November 4, 1958 Miss Verrett made her recital debut at Town Hall, New York City. With Charles Wadsworth at the piano, she sang arias by Handel, Bach, and Mozart and songs by Chausson, Brahms, Purcell, and Persichetti, among others. John Briggs, reviewing the performance in the New York *Times* (November 5, 1958), doled out his appreciation cautiously. While granting that she sang "with much distinction" and even, at times, with "sensitive, imaginative . . . comprehension," his positive stress was more often on the pedestrian virtues of an "earnest, conscientious" singer who performed "fastidiously" and "showed the results of careful preparation." His principal negative observation was that her voice, "while pleasant-textured, is not genuinely striking for its power or brilliance, and has a tendency to become uneven in full-voice singing." An anonymous critic writing in the New York *Herald Tribune* on the same day was more enthusiastic, seeing in Miss Verrett's performance "a shining promise for the future." "Her voice is predominantly dark-hued, but she can snap it bright and sunny on command," the critic wrote. "She is, moreover, a mezzo with none of the vocal mannerisms so typical of the species: of gonging and throbbing from the chest she does none, nor does she hoot as she moves upwards to the top of her range . . . although she is not disinclined to arrive at a high note by way of an assisting spray of pitches lower than the destined note."

In 1960, when Leopold Stokowski returned to the podium of the Philadelphia Orchestra after an absence of nineteen years, he chose Miss Verrett as soloist for the occasion. In 1962 she sang Isoliero in a performance by the New York Philharmonic Orchestra of the first act of Rossini's comic opera *Il Conte Ory*, and according to a writer in the New York *Post* (February 4, 1962), "tossed off high B's with éclat and beauty."

Her first appearance in the title role in *Carmen* was in a performance of Gian-Carlo Menotti's production of the Bizet opera at the Festival of Two Worlds in Spoleto, Italy in July 1962, with George Shirley as Don José. The opening-night audience applauded enthusiastically, bringing back the cast for curtain call after curtain call, but the response of critics was mixed. Most of them liked Menotti's handling of the opera but were lukewarm toward Mr. Shirley and qualified in their praise of Miss Verrett, who, some of them said, gave to Carmen more than enough intelligence but not enough exuberant, impulsive emotion. The correspondent of the *Christian Science Monitor* (July 28, 1962) also found fault with the portrayal, but he noted that this was her first attempt at the role and that she "gave frequent glimpses of the excellent Carmen she undoubtedly will be one day. She has the warm vibrant voice and earthy womanliness."

Writing of her rendition of Schoenberg's "Song of the Wood Dove" at the Stratford (Ontario) Festival later in July 1963, John Kraglund of the Toronto *Globe and Mail* (July 22, 1963) said: "Miss Verrett's gloriously rich voice might have been the one Schoenberg had in mind for this song. Flawlessly even from low to high register and equally expressive in gently pastoral passages and fortissimo outbursts, it communicated poignantly the changing moods of the work—ranging from serenity to passionate anguish."

When Miss Verrett toured the Soviet Union in September 1963, the response to her portrayal of Carmen was much warmer than the one she had evoked in Italy a year before. At the Bolshoi Theater in Moscow the audience gave her a twenty-minute standing ovation, and the review in *Tass* was glowing. After her return from the Soviet Union, she made her American television debut, singing the "Habanera" from *Carmen* on the *Ed Sullivan Show*, a network program to which she has since returned several times.

Her first recital in the new Philharmonic Hall at Lincoln Center in New York City, on November 4, 1963, was called by one critic, later cited in the *National Observer* (June 22, 1964), "a recital simply without flaws, simply a great event in the annals of American music-making." Covering the same performance for the New York *Herald Tribune* (November 5, 1963), Alan Rich praised her versatility in handling selections that ranged from Brahms to Dvorak, and he praised in particular her exceptional coloratura work in Mozart. "From her total command of the subtleties of German lieder," he went on to say, "her future as a concert singer is assured." On February 17, 1964 she made the most of the difficult title role in the world première of Hugo Weisgall's twelve-tone opera *Athaliah*, presented by the Concert Opera Association in Philharmonic Hall at Lincoln Center.

In the summer of 1964 Miss Verrett sang Carmen at the Lausanne (Switzerland) Festival. Her first appearance in the role in New York City, with the New York City Opera Company at City Center in October 1964, was greeted by Alan Rich of the New York *Herald Tribune* (October 5, 1964) as "the finest Carmen seen or heard in New York [in] this generation." Writing on the same day, in the New York *World-Telegram and Sun* Louis Biancolli was less prodigal with superlatives but just as effusive: "The gifted Negro mezzo-soprano was one of the most seductive Carmens I have ever seen, and one of the best vocally and artistically. Miss Verrett didn't portray the role; she was the role." Raymond Ericson of the New York *Times* (October 5, 1964) was more restrained: "She is not a sensational Carmen, not even dramatically powerful, but she is an extraordinarily fine one."

Taking her Carmen portrayal to Montreal, Canada in a Montreal Symphony Orchestra production later in the same month, Miss Verrett drew from John Kraglund, music critic for the Toronto *Globe and Mail* (October 13, 1964), the complaint that, while beautiful of voice, she was inconsistent in her interpretation of the fiery gypsy, vacillating between the "realistically earthy" and the "subtly seductive," and sometimes diverging to the "sweetly coy."

After hearing Miss Verrett as Orfeo in a concert version of Act II of Gluck's *Orfeo ed Euridice* presented at Town Hall, New York City by the Esterhazy Orchestra in February 1965, Harriet Johnson commented in the New York *Post* (February 25, 1965): "Occasionally, her voice became a little too Carmen-like in the lower register. But . . . she shows a marked improvement in handling her voice in the upper register." Making her first appearance in London on May 11, 1966, as Ulrica in a Royal Opera Company production of Verdi's *Un Ballo in Maschera*, she was resoundingly cheered by the audience at Covent Garden. In December 1966 she performed Carmen in a production mounted especially for her at La Scala in Milan.

Miss Verrett's voice has been available on records since 1964, when *How Great Thou Art, Precious Lord*, an album of hymns, was released on the Kapp label. Her *Carnegie Hall Recital* of January 30, 1965 was recorded by RCA Victor, and she may be heard in leading mezzo roles in RCA Victor recordings of Gluck's *Orfeo ed Euridice* and Verdi's *Luisa Miller* and *La Forza del Destino*. Another RCA Victor album by Miss Verrett, *Seven Popular Spanish Songs* (1965), in which she sings works by de Falla and others, drew from Glen Loney in the *Christian Science Monitor* (July 28, 1965) the comment that she "sings Spanish like a native." In the summer of 1966 RCA Victor released her album *Singin' in the Storm*, in which she renders a variety of folk and protest songs. Reviewing the album in the New York *Times* (August 7, 1966), Howard Klein wrote: "Powerful stuff. And the singer packs into them [the songs] her own burning spirit and rich, if sometimes coarse (in the low register), mezzo."

Miss Verrett has a remarkable range, and her steady low register provides fine support for her velvety middle register and her clear, striking top register. She adds to her repertory at a deliberately slow pace, because, as she explained to Eric Salzman in an interview for the New York *Herald Tribune* (November 3, 1963), "the real danger in any kind of music is learning and singing too quickly. I try to work slowly and get inside the music. I want the notes to come easily and naturally; to be in *gola*, in the throat. When the notes are firmly in the throat, then I can get inside the style or the character of the part. The point is, I don't just want to sing beautiful tones; I want them to make musical sense; I want to find out and project what the tones mean."

The orchestras with which Miss Verrett has performed as a soloist include the Montreal Symphony, the Chicago Symphony, the Minneapolis Symphony, the Los Angeles Philharmonic, the Pittsburgh Symphony, the Dallas Symphony, the Buffalo Philharmonic, the Boston Symphony, and the London Symphony. Among the awards, financial grants, and honors she has won are the Marian Anderson award (1955), a John Hay Whitney fellowship (1956), the Walter Naumberg award (1958), the Blanche Thebom award (1960), a Martha Baird Rockefeller Aid to Music Fund fellowship (1959-61), a Ford Foundation fellowship (1962-63), and the Peninsula Music Festival plaque (1963).

Shirley Verrett was married for the second time on December 10, 1963, to Louis LoMonaco, a painter and magazine illustrator. She lives with her husband in a twentieth-floor apartment overlooking the East River in Manhattan. Miss Verrett is five feet six inches tall and weighs 140 pounds. One of her favorite recreations is working in the kitchen, preparing the New Orleans Creole cuisine inherited from her mother or the closely guarded Italian recipes of her mother-in-law. She is a member of the Mu Phi Epsilon professional music sorority.

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VISHNIAC, ROMAN (vēzh′nyē-ək)

Aug. 19, 1897- Microbiologist
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The belief that biology, the science of life, cannot be taught with the use of dead organisms has inspired a remarkable series of films entitled Living Biology, the first of which was shown to a preview audience at Yeshiva University in New York in 1960. Its Russian-born creator, Dr. Roman Vishniac, had with this project embarked on perhaps the most rewarding undertaking of his circuitous but single-minded career. Now considered one of the world's foremost photomicrographers, Vishniac has often had to develop his complex and imaginative techniques under the most uncongenial circumstances. He holds a doctorate in zoology, the equivalent of another doctorate in Oriental art, and a degree in medicine; yet for many years he was prevented from working in any of those fields because of war, revolution, and political persecution. Among the subjects of investigation on which Vishniac has concentrated are the physiology of ciliates, plasma circulation in unicellular plants, and unsolved issues in microbiology.

Roman Vishniac was born on August 19, 1897 in his maternal grandparent's summer home near St. Petersburg (now Leningrad), Russia, the younger by four years of two children, a boy and a girl, of Solomon Vishniac and his wife. The family, quite well off, made its home in Moscow, where his father was the proprietor of Russia's leading umbrella factory. During his boyhood, as in later life, Vishniac crammed his room with plants, fish, insects, and small mammals. At the age of seven he fitted the lens of his camera over the eyepiece of a small microscope and took his first important picture, a photomicrograph of a cockroach's leg.

Until he was ten Roman Vishniac was tutored at home. Thereafter he attended a private academy and received its gold medal for scholarship upon graduation. In 1914 he entered Shanyavsky University in Moscow and remained for six years, earning a doctorate in zoology and an appointment to the faculty as assistant professor of biology. His principal study at the university was endocrinology, and he performed a pioneering experiment on the Mexican axolotl, inducing it to metamorphose from its arrested larval state into a salamander by feeding it sheep thyroid glands.

While still carrying out his research at Shanyavsky, Vishniac enrolled, in 1917, in a three-year course in medicine sponsored by the Russian government to relieve the shortage of doctors at the front during World War I. He remained in Russia only long enough to get his degree, since his family had left the country in 1918 after the Bolsheviks gained control of the government. Making his way across the border to the newly established state of Latvia, which broke away from Russia at the end of World War I, he obtained a passport and moved on to Berlin to join his parents and sister.

With his father ill and his small amount of cash almost gone, Roman Vishniac was forced to take a series of mediocre jobs to support his family, which soon included a wife and eventually two children. His evenings, however, he devoted to continuing research in endocrinology, to a study of Oriental art at the University of Berlin, and, most important, to an investigation of optics. The last of these interests revealed him to be adept at photography and led to his embarking on a project that still stands as a unique contribution to the history of twentieth-century Europe. As the Nazis consolidated their power in Germany, he early sensed the impending holocaust for his own people, the Jews, and for four years, beginning in 1936, he traveled throughout Eastern Europe on a series of expeditions to photograph the people that Hitler had vowed he would exterminate. The resulting thousands of photographs have been described by Edward Steichen, world-renowned photographer and former director of the photography department at the Museum of Modern Art, as "among photography's finest documents of time and place." Thirty of the photographs were assembled in 1947 by Schocken Books in a volume entitled *Polish Jews: A Pictorial Record*. The book was reissued in 1965 in paperback as well as hard cover.

After having lived in Germany for nineteen years, Vishniac and his family managed to leave the country just before World War II broke out. He then spent a year in France, including three months in a Vichy concentration camp as a "stateless person" (Latvia had been absorbed by Russia). Eventually, through the good offices of a friend in Washington, he obtained American visas and sailed for the United States in December 1940 with his wife and two children.

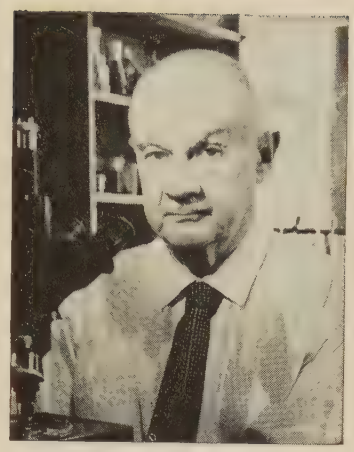
Although some of his photographs were already known in the United States, including the famous one of the burning of the books in front of the Reichstag in Nazi Germany, Vishniac had difficulty obtaining work as a journalistic photographer because English was not among the seven languages that he spoke. He turned to free-lance portrait photography as a way of making a living, but by 1942 he began to achieve some success with his experiments in photomicrography, and in 1950 he gave up portrait photography altogether. For three years in a row, from 1952 to 1954, he won the best-of-show award at the annual exhibition of the New York chapter of the Biological Photographic Association.

In essence Dr. Vishniac's technique involves the use of polarized light, a process he has termed "colorization." As he himself explained the process to Eugene Kinkead, who made him the subject of a *New Yorker* profile in 1955: "Ordinary light is made up of all the colors of the spectrum, and since these cancel each other out, ordinary light appears colorless. Another thing about ordinary light is that it vibrates in all directions, or planes, at once. Under most circumstances this is a very fortunate thing, for it means that the rays of light are evenly diffused, but when ordinary light is used in sufficient quantity to penetrate the translucent interior of a microscopic organism, it obliterates the detail with its dazzle. Unrestrained light assassinates microscopic structures. So we turn to polarized light, which is ordinary light that has been passed through a calcite prism, to make it vibrate in one plane only. It is still colorless, but when it comes in contact with the crystal-like formations of the inner cell structure, it is broken down into its constituent wave paths—all with vibrations in different planes. Now I pass these colors through devices that speed up some wave lengths and slow down others, and what happens is that the detail and the color of the image that reaches the eye are greatly intensified."

Many years went into the development of the technique. Vishniac's chief impetus in his continuing research was his determination to photograph microscopic animals alive and in their free-swimming state. Both the electron microscope and the use of ultraviolet light admit of greater magnification than a conventional microscope, but both kill their subjects, and so for Dr. Vishniac they are not acceptable. He shuns the use of a cover glass over a specimen slide of a drop of pond water because the microscopic life cannot continue unimpeded. For the most part, however, he immerses the microscope lens directly into one of his micro-dishes and monitors the field of vision through an auxiliary eyepiece when he is photographing his subjects. To operate on his specimens under the microscope he uses a glass-bottomed box containing micromanipulators, movable metal arms to which are fastened tiny surgical instruments. Screw adjustments attached to reduction gears regulate the motion of the arms.

Dr. Vishniac continued to work on a free-lance basis from 1950 to 1957, when he was appointed a research associate at the Albert Einstein College of Medicine. In 1961-62 Dr. Vishniac taught biology education at the parent institution, Yeshiva University. In 1959 he was the subject of a film produced by the Educational Testing Service of Princeton, New Jersey for the Horizons of Science series, which he helped to plan. Entitled "The Worlds of Dr. Vishniac," it covered his research into the physiology of protozoa, employing his own cinematographic techniques. In August 1960 his appointment as project director for the Living Biology series was announced by Dr. Samuel Belkin, president of Yeshiva University.

The first part of the program, financed by a National Science Foundation grant, provided for thirteen 16 mm. sound-color films for high school and college use, to be followed by twenty-seven more. Seven films had been completed by the end of 1966, though none had been released. All the films are being photographed under completely natural conditions. "Biology is the gateway to all sciences," Dr. Vishniac has declared. "Therefore it is important that our youth study it and that they learn it in the best possible way. We cannot use substitutes for the biology teacher. But we must inspire our students to want to find out more about biology and we must show them what we tell them about in lectures and textbooks."


ROMAN VISHNIAC

The films are to cover nine major areas: cell biology; organs and systems; embryology; evolution; genetics; ecology; the plant world; the animal world; and the microbial world. Filming is being done in the natural habitats of the organisms to be studied, including such diverse geographic areas as Woods Hole, Massachusetts; Miami, Florida; and La Jolla, California. Working in co-operation with some of the nation's leading biologists, Dr. Vishniac is employing the techniques in which he has pioneered, the use of transmitted oblique and semivertical illumination to preserve the natural colors of microscopic organisms and to emphasize the third dimension, and also the use of time-lapse cinematography, which he invented in 1915—presenting in rapid review the sequential processes of growth or reproduction. Examples of his work in still photography have been displayed at the Museum of Modern Art and are on permanent exhibition at the Brooklyn Children's Museum.

Among the many assignments Dr. Vishniac has undertaken is one that resulted in the first photograph since 1885 of the world as seen through the eye of an insect. Assisted by Professor Talbot Waterman of Yale University, Dr. Vishniac chose the firefly on which to perform the experiment and set about laboriously removing the 4,600 retinas from a firefly's eye, leaving only the 4,600 lenses. Using his microscope to determine the point of focus, he then let his camera film take the place of the insect's retinas. The result was a picture that looked almost exactly as the scene had looked to the firefly itself.

When photographing insects in their natural habitat, Vishniac follows an elaborate procedure to bring his camera to within an inch and a half of the subject. First he studies the insect's habits; then he lies on the ground for a while so that he and his equipment may take on the smells of the grass and plants, and finally begins to stalk his subject with swooping movements similar to those of swaying trees and grass. When the curious insect comes close enough to enable him to frame it in his finder, he snaps the picture.

Dr. Vishniac is a former president of the New York Entomological Society and a fellow of the New York Academy of Sciences, of the Royal Microscopical Society (British). and of the Biological Photographic Association. He also belongs to the American Society of Limnology and Oceanography, the American Society of Protozoologists, and the National Association of Biology Teachers.

In 1920, soon after he left Russia, Roman Vishniac married a woman he had known in Moscow who was also a refugee in Berlin. Their two children, Wolf and Mara, were born in Berlin. Wolf Vishniac is chairman of the biology department at the University of Rochester, and his wife, Helen (Simpson) Vishniac, is a microbiologist. With his daughter also married, Vishniac now has a number of grandchildren. In 1946 he and his first wife were divorced, and in 1947, on a visit to Germany, he married a woman he had met during the 1930's in Berlin. He received the Memorial Award of the American Society of Magazine Photographers in 1956 for "showing mankind the beauty of the world it cannot see," and in 1959 he won the Grand Prize in Art in Photography at "Art in U.S.A.: 1959." Vishniac once explained, as quoted in the Washington *Post* (August 12, 1962), why photomicography fascinates him: "Everything made by human hands looks terrible under magnification—crude, rough, and unsymmetrical. But in nature, every bit of life is lovely. The more magnification that we use, the more details are brought out, perfectly formed."

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VON SYDOW, MAX *See* Sydow, M. Von

VORSTER, BALTHAZAR JOHANNES (fōrs'ter)

Dec. 13, 1915- Prime Minister of the Republic of South Africa
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On September 13, 1966 Balthazar Johannes Vorster took office as the seventh Prime Minister of South Africa, succeeding Dr. H. F. Verwoerd, who had died a week earlier at the hands of an assassin. A lawyer by profession, Vorster had long been active in the Afrikaner nationalist movement, representing descendants of early Dutch settlers in South Africa, and he was interned during World War II for anti-government activities. An advocate of apartheid, the rigid system of racial segregation under which South Africa's nonwhite majority is denied virtually all political rights, Vorster was noted for his enforcement of repressive measures as Minister of Justice, a position in which he had served since 1961. Since taking office as Prime Minister, Vorster has become somewhat more moderate in his policies.

South Africa, formerly known as the Union of South Africa, became a republic on May 31, 1961, when it ended its membership in the British Commonwealth of Nations. Its population is approximately 17,832,000, of whom about 12,162,000 are Negro, some 533,000 are Asian (mainly Indian), and about 1,742,000 are Colored (persons of mixed race). The Afrikaners, who comprise about 60 percent of South Africa's 3,395,000 whites, have been in political control of the country since 1948. Although South Africa is still a member of the United Nations, it has in recent years become increasingly ostracized from the community of nations as a result of its racial policies.

Balthazar Johannes Vorster, who prefers to be known as John Vorster, was born on December 13, 1915 on a farm in Jamestown in the northeastern part of the predominantly English Cape Province. He was the thirteenth of the fourteen children of William Carel Vorster, an Afrikaner sheep farmer of modest means. One of his brothers, the Rev. Jacobus Daniel Vorster, is a leader in South Africa's Dutch Reformed Church. Growing up in an atmosphere of poverty, John Vorster early in life acquired a strong sense of Afrikaner nationalism coupled with an antagonism toward the more privileged and patronizing British.

After completing his secondary education in Sterkstroom, Cape Province, Vorster in 1934 entered the University of Stellenbosch, which counts six of South Africa's seven prime ministers among its alumni. There he took courses in sociology and psychology from Dr. H. F. Verwoerd (his predecessor as Prime Minister), and law courses with Dr. T. E. Dönges (South Africa's present Minister of Finance). A good student and an effective public speaker, Vorster was deputy chairman of the student council and chairman of the debating society. His interest in national politics brought him into a position of leadership in the junior wing of the National party. After obtaining his LL.B. degree in 1938, Vorster became registrar to Justice H. S. van Zyl, the judge-president of Cape Province, and in 1939 he established a law practice in Port Elizabeth.

After the outbreak of World War II, Vorster helped to found the Ossewa Brandwag (Ox-Wagon Guard), a militantly anti-British Afrikaner nationalist movement. He became active in its extremist wing, Stormjaers, which was allegedly dedicated to terrorist tactics and anti-government sabotage, and he attained the rank of "general" within this group. In a public statement in 1942, Vorster equated the South African "Christian socialism" that his organization represented with German national socialism and Italian fascism and admitted that it was antidemocratic in principle. His militant opposition to the Allied war effort led to his arrest in September 1942 by the government of Prime Minister Jan Christian Smuts. He was held for three months without trial and then confined for seventeen months to an internment camp at Koffiefontein in the Orange Free State, where he staged a hunger strike. Recalling his wartime activities, Vorster was later quoted as saying: "I am quite satisfied that what I did was right. I was against the war and I campaigned against it. I would do so again."

Released from internment in 1944, Vorster settled in the Transvaal town of Brakpan, where he opened a law practice. After the war he sought a role in politics through the Nationalist party, but his membership application was turned down on the grounds that he "believed in the authoritarian state principle and advocated the destruction of parties." There seemed to be little indication at the time that Vorster would ever be able to attain a successful political career. In the 1948 elections, which brought the Nationalists into power for the first time, Vorster was the candidate of the rival Afrikaner party for the parliamentary seat of the Brakpan constituency, but he lost the election to A. E. Trollip (now the Minister of Immigration) by two votes.

By 1953 Vorster had established a secure position for himself within the Nationalist party, and in the elections of that year he was the party's successful candidate for the Nigel constituency in the Transvaal. He has retained that parliamentary seat in subsequent elections. Noted for their boisterousness, his election campaigns were said to have been marked by occasional outbreaks of violence. As a member of the House of Assembly (the lower house of the South African Parliament), Vorster soon acquired a reputation as a vigorous speaker and formidable debater. In addition to his parliamentary activities, Vorster continued his legal career. Admitted to the Johannesburg bar in 1954, he practised as an advocate until 1958.

From the beginning Vorster was identified with the militantly rightist and republican "northern" wing of the Nationalist party, centered around the Transvaal, and he became one of its younger leaders. That faction took over power from the more moderate "southern" wing of the Cape Province after the death of the first Nationalist Prime Minister, Dr. Daniel F. Malan. During the 1950's Vorster seems to have become a member of the powerful Broederbond, a secret society with a membership of some 14,000, which is said to dominate Afrikaner politics from behind the scenes. Vorster helped to organize the election of J. G. Strijdom to succeed Malan as Prime Minister, and after Strijdom's death in 1958 he supported his former professor, Dr. H. F. Verwoerd, with whom he had kept up a correspondence over the years.

In October 1958, after taking office as Prime Minister, Verwoerd appointed Vorster Deputy Minister of Education, Arts, and Science and of Social Welfare and Pensions. His duties at the Ministry of Education gave him the opportunity to refine his administrative skills. Among other things, he was responsible for the enforcement of the Bantu Education Act, which applied Verwoerd's rigid apartheid policies to African education. Among its provisions was the exclusion of Africans and Indians from the nation's universities, which had previously been multiracial. It also provided for the substitution of vernacular languages for English in lower schools.

BALTHAZAR JOHANNES VORSTER

In August 1961 Vorster attained full Cabinet rank, when Verwoerd, in a Cabinet shakeup, appointed him Minister of Justice. Because of his appointment to what was regarded as the key Government post, Vorster was considered Verwoerd's heir apparent for the Prime Ministership. Concurrently, Vorster also served for a time as Minister of Education, Arts, and Science. As Minister of Justice, Vorster hounded Communists, liberals, and African underground movements alike and was responsible for the drafting and enforcement of legislation that gave South Africa what has been described as "the world's most efficient security." Among his most drastic measures were the Sabotage Act of 1962, under which suspected subversives could be placed under house arrest indefinitely and were under certain circumstances subject to the death penalty; the ninety-day and 180-day detention measures, empowering police to hold suspects without trial; the Criminal Procedure Amendment, authorizing the holding of witnesses in "protective custody" for six months; and the emergency planning bill, which provided the Minister of Justice with virtually unlimited powers in the event of national emergency. Vorster played a major role in uncovering and breaking up the so-called "Rivonia conspiracy," an alleged Communist plot for the violent takeover of the country. In March 1966 Vorster's Cabinet position was expanded, and his title became that of Minister of Justice, Police, and Prisons.

On September 6, 1966 Prime Minister Verwoerd was publicly assassinated in the halls of Parliament by a deranged parliamentary messenger whose motives remain obscure. Although a half dozen candidates were qualified to succeed Verwoerd, Vorster was looked upon by most observers as the logical choice. Not only had he been Verwoerd's protégé, but he was also the probable choice of the Broederbond and the Dutch Reformed Church, and his image as the man who had brought national security made him immensely popular with the average Afrikaner. His only serious rival was Transport Minister B. J. Schoeman, a moderate, who finally relinquished his candidacy in the interest of party unity.

On September 13, 1966, after the 164-man caucus of the Nationalist party parliamentary group had unanimously elected him party leader, Vorster was invited by President Charles R. Swart to take over as Prime Minister. In his acceptance speech he pledged to follow in the footsteps of his predecessor and to strive for national unity. Addressing the nation in a radio broadcast on the following day, Vorster defended apartheid and declared that it was "not a denial of human dignity," but that it "gives the opportunity to every individual within his own sphere . . . to develop and advance without restriction. . . ." He also announced that as a temporary security measure he would retain the Police portfolio within the Cabinet. Vorster's accession to the Prime Ministership of South Africa caused widespread dismay, especially in liberal circles. Noting Vorster's past pro-Nazi activities and the oppressive racial and police state measures for which he had been responsible as Minister of Justice, the New York *Times* (September 14, 1966) editorialized that South African Nationalist leaders had "flouted world opinion in the most dramatic manner possible" by selecting Vorster to head their government.

Contrary to expectations, however, Vorster has proved far more moderate and pragmatic than his predecessor during his first year in office. He has taken steps to improve relations with the press and to present a more favorable image of South Africa to foreigners. His speeches have taken on a more conciliatory tone, and he has demonstrated a greater willingness to accept advice from Cabinet members and others. Although apartheid continues to be the official policy of the government, Vorster has permitted a few steps to be taken that would make it less rigid. Thus he encouraged adoption of a measure that would allow South Africa to send an interracial athletic team to the 1968 Olympics, and at his urging, several apartheid bills that originated during Verwoerd's regime have been shelved. On the international scene he has taken steps to establish cordial relations with black African nations. In February 1967 he received Prime Minister Leabua Jonathan of the new nation of Lesotho with full honors, and in the following month he signed a trade agreement with representatives of the nation of Malawi. Although South Africa has rejected the United Nations resolution of October 28, 1966, ending its mandate over the territory of South-West Africa, which it had administered since 1920, Vorster has offered a compromise, under which Ovamboland, South-West Africa's most populous tribal region, might attain self-government. Although Vorster's reforms and concessions have thus far been made only on a small scale, some observers feel that they represent a break with the immediate past and a genuine trend toward liberalization.

On December 20, 1941 Balthazar Johannes Vorster married Martini ("Tini") Malan, a fellow student at Stellenbosch University and the daughter of a noted publisher. Mrs. Vorster, a trained social worker, manages her husband's political campaigns. They have a daughter, Elsa, who is also a graduate of Stellenbosch, and two sons, Willem and Pieter, who attend high school in Pretoria. A stocky, heavy-featured man with bushy eyebrows and a receding hairline, Vorster is noted for his caustic wit and his rousing oratory. A reporter for the London *Observer* (October 18, 1966) has noted in a profile: "Vorster is essentially a frontiersman: his politics are not intellectual like Verwoerd's, but physical." Despite his rough exterior, Vorster has been described as a basically humane man, who makes it a point to hire ex-convicts. Because of a heart condition, he avoids air travel, and he has made only one trip abroad, a convalescent voyage to South America. He is an avid golfer and chess player.

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VOZNESENSKY, ANDREI (ANDREYEVICH)
(vôz-ne-sen'skē)

May 12, 1933- Soviet poet
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One of the pioneers in the effort to free Russian poetic literature from the restrictions placed upon it during the Stalin era is Andrei Voznesensky who, at thirty-four, has achieved national and international fame. His poetry readings have drawn as many as 14,000 people to the Luzhniki Sports Palace in Moscow, and during his one-month tour in the United States in the spring of 1966 he received a warm welcome from audiences in New York, Washington, Chicago, and San Francisco. Although his verse is difficult to translate, it has appeared in French, Italian, German, and English. His most recent book *Akhillesovo serdtse* (An Achilles Heart, 1966) had some 300,000 advance subscribers, indicating his popularity not only with intellectuals and students but with the Russian public at large.

Because he stresses the artist's right to freedom from ideological dogmatism and his right to explore new kinds of experience, Voznesensky has on occasion come into conflict with Communist authorities. In 1963 he was rebuked by party chairman Nikita S. Khrushchev and official critics for "formalism [experimentalism] in style that departed from the officially approved style of socialist realism." In 1965 he was censured by orthodox critics for depicting negative aspects of Soviet life, and in 1967 Soviet authorities forbade him to fulfill a poetry-reading engagement in New York City, apparently because of pro-American statements he had made on an American tour earlier that year.

Andrei Voznesensky was born in Moscow (one source gives Kirzhach, a town about 100 kilometers northeast of Moscow) on May 12, 1933 to Andrei Voznesensky, a designer of hydroelectric power stations and a professor of engineering, and Antonina Voznesensky, a former student at Moscow University, who is a specialist in the history of Russian literature. One of his grandfathers was a noted surgeon. His mother filled the family's small apartment with books by Pasternak, Dostoevsky, Blok and other authors of the nineteenth and twentieth centuries, and read poetry to him from his earliest childhood. From 1941 to 1944 Andrei Voznesensky lived with his mother in Kurgan in the Urals while his father was engaged in war work, including the evacuation of factories during the siege of Leningrad.

As a boy Voznesensky enjoyed reading and writing verse, but his real interests were painting and drawing, and in 1951 he enrolled in the Moscow Architectural Institute. In his senior year he produced a boldly original design for a public building, which he later described as a "spiral-shaped thing, a bit like the Guggenheim Museum." He received a degree in engineering from the institute in 1957. Meanwhile, he had begun to write some poems, one of which, "Fire in the Architectural Institute," was based on an actual event. He later commented that for him the fire was symbolic. "Architecture was burned out in *me*," he has recalled. "I became a poet."

The greatest influence on Andrei Voznesensky's literary life was exercised by Boris Pasternak. The friendship of the two men began in the 1950's, when Voznesensky showed his first poems to the noted Russian author. Although Pasternak approved of them he pointed out that not only the ideas but some of the actual lines contained in them coincided with his own poetry. Discouraged by what he thought was his lack of originality, Voznesensky stopped writing for a while, but Pasternak urged him to continue, and it was not long before he had found his own particular idiom. In the introduction to *Antiworlds* (Basic Books, 1966), a translated selection of Voznesensky's poems, the editors Patricia Blake and Max Hayward noted that his "sense of the unity of all organic life is quite Pasternakian." To illustrate the point, they quoted from his poem "Autumn in Sigulda" (1962): "I know we shall live again as/ Friends or girl friends or blades of grass,/ Instead of us this one or that will come:/ Nature abhors a vacuum." The editors further commented: "Above all, Voznesensky bears the mark of Pasternak's moral intelligence, which has formed and armed him . . . in the struggle to re-create a genuine literature for Russia, devastated by Stalin."

The first published poems of Voznesensky, which appeared in 1958 in the *Literaturnaya gazeta* (Literary Gazette), the organ of the Union of Soviet Writers, were followed by the long poem *Mastera* (The Masters, 1959), consisting of nine parts. The poem, which deals with the construction of St. Basil's cathedral and was intended as a tribute to man's creativity and to the masterpieces he has produced, brought Voznesensky initial recognition. In other early poems, some of them included in the books *Mozaika* (Mosaic), published in Vladimir in 1960, and *Parabola* (Moscow, 1960), Voznesensky spoke of his love for the Russian landscape and the colorful, vivid world of everyday people. "Georgian Bazaars," as an example, concerned the stirring Tbilisi bazaar with its "fountains of trout" and "marketwomen like tambourines," depicted with the same roistering peasant zest as a Brueghel or a Rubens might have painted it. To this renascent outlook Voznesensky gradually added a concern with subjects of a more introspective nature.

ANDREI VOZNESENSKY

In "Ya Goya" (I Am Goya), possibly his most famous poem, published in *Mozaika*, Voznesensky expresses his childhood fear and horror of war. Translated into English, the poem reads in part: "I am Goya./ Swooping down on the bare field./ The raven has emptied the bombcraters of my eyes;/ I am sorrow;/ I am the voice/ of war, of the charred towns in the snow of '41./ I am hunger./ I am the throat/ Of the hanged woman. . . ." Discussing it with a reporter from the *Times* of London, as quoted in the Toronto *Globe Magazine* (January 19, 1963) Voznesensky said, "Our young people came to like my poetry, with bold imagery and striking sound-metaphors. . . . Note how closely sound and image are related: Goya; *glaz* (eye); *góre* (sorrow); *gólos* (voice); *gólod* (hunger); *górlo* (throat)." When heard in Russian, the impact of the poem's assonances have been said to be "devastating."

As Voznesensky began to experiment with poetic language, he achieved modern effects through the use of neologisms, slang, and scientific and technical terms. Phrases like "cybernetic robot," "rocket-launching pads," "atomic angel," and "duralumined plate glass" gave evidence of his interest in contemporary technology and his pride in Russia's scientific accomplishments. Olga Carlisle, an American student of Soviet poetry, described Voznesensky's verse, as quoted by Harry Schwartz in the New York *Times* (February 13, 1966) as "a unique blend of Soviet humor, melodic richness and cryptic thought encased in exciting modern forms." Max Hayward of Oxford University wrote in the book *Soviet Literature in the Sixties* (Praeger, 1964), which he edited with Edward L. Crowley, that Voznesensky and his contemporary, Yevgeny Yevtushenko, "have displayed a courage, integrity and faithfulness to their own artistic standards which have profoundly impressed the younger generation." On the other hand, Peter Benno wrote in a chapter in the same volume: "The members of the young generation . . . are not even—as they themselves boast and as their critics deplore—'innovators.' The seeming daring of their 'modernism,' alike in matters of verse form, of imagery, and of figures of speech, is in reality little more than a retarded afterglow of the now rather venerable experiments of Mayakovsky and Pasternak. . . ."

Voznesensky's third book *Pishetsya kak lyubitsya* (I Write As I Love) was published in 1962 in a bilingual edition by Feltrinelli in Milan, Italy under the title *Scrivo come amo,* and contains a number of variants of important poems in Russian that do not appear anywhere else. His fourth book of poems *Treugol'naya grusha* (The Three-Cornered Pear, Moscow, 1962) composed after a brief tour of the United States in 1961 revealed his fascination with aspects of the Western world. His poems "A Beatnik's Monologue," "New York Airport at Night," and "Negroes Sing" were described by a correspondent for the *New Yorker* (January 26, 1963) as "technically dazzling, brilliantly reflecting the thousand hard, disconnected facets of American life."

With the emergence of Nikita S. Khrushchev in undisputed command in the Soviet Union following the intraparty struggles of 1957, Communist authorities at first took a middle-of-the-road attitude toward the unprecedented frankness of the writings of the younger generation. Khrushchev's de-Stalinization campaign led poets like Voznesensky to believe that honesty in writing would be possible and that experimentation and modernism would not be repressed. By 1962, however, beginning with Khrushchev's visit to the art exhibit at the Manezh gallery in Moscow, a full-scale attack was launched against the liberal intelligentsia, and Voznesensky was one of those publicly rebuked for "straying from the ranks of builders of Communism." In the spring of 1963, as reported by Peter Young in *Life* (April 1, 1966), a speaker at the Union of Soviet Writers (of which Voznesensky had become a member in 1960) called him "one of the sad examples of our indulgence toward the mistakes of the young, who have a nihilistic attitude to the revolutionary traditions of our literature. . . ." Voznesensky's reply is referred to by Peter Young as "a classic in any anthology of famous nonconfessions." He told the Union: "It has been said that I must not forget the strict and severe words of Nikita Sergeyevich. I will never forget them. He said 'work.' This word is my program. . . . The most important thing for me now is to work, work and work. What my attitude is to Communism—what I am myself—this work will show."

A Russian writers' campaign of passive resistance during the spring of 1963 resulted in another thaw, and, according to Peter Benno, "a self-aware liberal community now for the first time exists in Soviet society. . . ." Although orthodox critics censured Voznesensky in August 1965 for "excessive experimentation with complicated forms in his poetry and an obscurity of content," the attack was moderate and restrained. Although a few of Voznesensky's poems carry political themes, most of his poetry is essentially nonpolitical. As Peter Young pointed out in the *Life* magazine article: "Probably it is because his poetry rises above everyday politics and polemics that his popularity has grown so swiftly. Voznesensky's subject is mankind out of step with the world around him, a world full of chaos, conflicts and collisions."

Following the 1963 campaign in Russia against unorthodox writers, Voznesensky published the poem "Longjumeau" as part of a cycle of three poems devoted to Nikolai Lenin. Longjumeau, a Paris suburb, was the location of a Communist party school founded by Lenin in 1911. The poem, which first appeared in *Pravda* on October 13, 1963 was later included in the book *Antimiry* (Antiworlds), published in Moscow in 1964. (The collection was proposed in 1966 for the Lenin Prize, the highest award in the Soviet Union in the field of literature, but in the final count it failed to receive enough votes.) In 1965 *Antimiry* was staged by the Moscow Comedy and Drama Theater and has since become enormously popular.

The setting for Voznesensky's most ambitious work, "Oza" (the title refers to the name of the heroine), is the Soviet atomic research center of Dubna. Written in the form of a diary, it alternates between prose and verse. It first appeared in the November 1964 issue of the magazine *Molodaya gvardiya* (Young Guard) and then in the collection *Antimiry,* and it is an elaboration of the poet's view of the world today. According to Blake and Hayward, who include it in their translated compilation of Voznesensky's poems *Antiworlds,* it seems to be Voznesensky's "defense of love and of the free human spirit against 'pseudo-progress' and the 'god-damned machine,' which, when it gets into the hands of the soul-less and heartless, begets oppression. . . . Here it is the poet who comes forward as the essential guardian of human values." Ernest J. Simmons took a different point of view when he wrote in the New York *Times Book Review* (June 19, 1966), "this work, in which one had a right to expect some comprehensive development of Voznesensky's hard core of thought is quite ambiguous in meaning." He felt that not only he but the editors of *Antiworlds* "were frankly baffled."

A remarkable phenomenon of the early 1960's was the growing popularity of poetry readings by the poets themselves, inspired by Yevgeny Yevtushenko, Voznesensky, and others. The practice, which had its roots in earlier Russian history, became one of the principal social functions of Moscow and provincial cities. Andrei Voznesensky drew thousands of young students, poets, physicists, mathematicians, actors, and people of every description to his recitals in the Luzhniki stadium, in museums and concert halls. Describing one of the readings in the *Christian Science Monitor* (April 7, 1966), Paul Wohl wrote: "As he speaks his poems, Voznesensky, who in the street might pass for a clerk or book salesman, is transfigured and shaken by the drama which he seeks to convey." Writers have said that his listeners sit as if mesmerized. The readings were curtailed during the campaign against writers in 1962-63.

Voznesensky visited the United States for the first time, as a tourist, in 1961. In the following year he visited France and Italy. In 1965—two years after the 1963 campaign against nonconformist writers had subsided—he went to England, and again to France, where he attracted curious and enthusiastic audiences with his poetry readings. Invited by the Academy of American Poets, Voznesensky made his second visit to the United States in March 1966 and gave his poetry readings in New York, Washington, Chicago, and San Francisco. On April 3, 1966 a two-hour educational television program was presented by New York's station WNDT on which Voznesensky's poems were read first in English by translators and then presented in Russian by the poet himself. Columbia Records in 1966 issued an album entitled *Antiworlds*, featuring poems from the book of that title, read by Vosnesensky in their original form and by the translators in English.

Relaxing in Yalta shortly after his 1966 visit to the United States, Voznesensky learned of the earthquakes that destroyed the homes of over 150,000 persons in the city of Tashkent in Soviet Central Asia. Flying there to view the disaster he remained for ten days, giving recitals of his poetry to Tashkent audiences for the benefit of the survivors. His poem "Help Tashkent," printed in the newspaper *Komsomolskaya Pravda*, the official organ of the Communist party youth organization, was an appeal for contributions for the relief of the earthquake victims.

In April and May of 1967 Voznesenky toured the United States, giving poetry readings on college campuses and meeting such celebrities as Robert Lowell, Stanley Kunitz, Senator Robert F. Kennedy, and Mrs. Jacqueline Kennedy. Reports circulated that Voznesensky's lively appreciation of the United States and his popularity there, as well as his pleas for artistic freedom and an end to censorship in the Soviet Union, had aroused resentment among Russian conservatives. In June the conservative faction of the Soviet Writers Union forced Voznesensky to cancel a poetry-recitation engagement at the Lincoln Center Summer Festival in New York City, two days before the event was scheduled to take place. For several months after, the cancellation Voznesensky feuded with the Writers Union, but comparative harmony was apparently restored following the poet's publication, in October, of verses generally thought to be conciliatory toward the conservatives.

Voznesensky is currently involved in two projects in which his verse is being set to music. One is an adaptation of *Antiworlds*, which he calls a "poetorio" (a coined word based on oratorio) with music by Rodion Shchedrin, the husband of Maya Plisetskaya, prima ballerina of the Bolshoi Theater. The other is an opera called *Dlinnonogo* (Longlegs) on which he is collaborating with Vasily Aksyonov, a short story writer, and Mikel Tariverdiyev, an avant-garde composer. His literary activities also include several travel sketches and essays, as well as translations of verse from Ukrainian, Armenian, Georgian, Kazakh, and English (including two poems by Ernest Hemingway) into Russian. A bilingual edition of *Antimiry* and eight new poems, entitled *Antiworlds and "The Fifth Ace"* was published by Anchor Books in August 1967. Other collections of Voznesensky's works in English are *Selected Poems of Andrei Voznesensky* (Grove Press, 1964), translated by Anslem Hollo (which received generally poor reviews); and *Voznesensky: Selected Poems* (Hill and Wang, 1966), translated by Herbert Marshall. His work is also represented in George Reavy's anthology *The New Russian Poets, 1953-1966* (October House, 1966).

Slender and of medium height, with brown hair and blue eyes, Andrei Voznesensky has a boyish face, lips that are unusually full, and somewhat irregular features. He is married to Zoya Boguslavskaya, an author and literary critic, and their home is a two-room apartment in east-central Moscow. Their friends—including scientists, architects, actors, painters and sculptors—are of Russia's "new élite." Voznesensky spends part of his time working with students and helping young persons who show promise as poets and writers. He has compared the role that poetry plays in the U.S.S.R. to the role of painting in France. As Paul Wohl noted in the *Christian Science Monitor* (April 7, 1966): "Under Communism poetry has become something in the nature of a spiritual safety valve for the people, the only permitted gate into antirealism, a window to another world."

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WALLACE, LURLEEN B(URNS)

Sept. 19, 1926- Governor of Alabama
Address: b. State Capitol, Montgomery, Ala. 36104; h. 1142 S. Perry St., Montgomery, Ala. 36104

Alabama's first woman Governor, Lurleen B. Wallace, was inaugurated on January 16, 1967, succeeding her husband and political mentor, George C. Wallace. In the general election of November 1966 Mrs. Wallace, who had never before held public office, administered an overwhelming defeat to her Republican opponent. In the Democratic primary of the preceding May, when she was pitted against nine other candidates—including two former governors, a former congressman, and a state senator—she garnered more votes than all of her opponents combined. But despite her triumphs, few observers took Lurleen Wallace seriously as a major political figure. Her candidacy was viewed as a device to enable her husband to maintain control of the state and to promote his ambitions on the national scene. While serving as his wife's adviser, George C. Wallace—who to many Americans symbolizes Southern resistance to racial integration and

LURLEEN B. WALLACE

defiance of the federal government—has edged forward as a Presidential aspirant who is expected to enter Democratic primaries in several states and to head a third-party ticket in 1968. During the early months of her administration—which have been interrupted by illness—Governor Lurleen Wallace has not swerved from the policies established by her husband.

Lurleen Burns Wallace was once described by Ray Jenkins, managing editor of the *Alabama Journal* in an article for the New York *Times Magazine* (April 24, 1966), as an "authentic product of Alabama common folk." She was born on September 19, 1926, in Tuscaloosa, Alabama, to Estelle (Burroughs) Burns and Henry Morgan Burns, a lumber grader who later became a shipyard worker. She attended schools in Tuscaloosa and finished high school at fifteen. Although she wanted to become a nurse, she was too young to be admitted to nursing school, where the minimum age was eighteen. She concluded her formal education at Tuscaloosa Business College, a school described by Ray Jenkins as one of those institutions in which "ambitious poor girls of Alabama hurriedly learn typing, shorthand, and rudimentary bookkeeping."

At sixteen, Lurleen Wallace went to work as a clerk in a Tuscaloosa variety store. One day George C. Wallace came into the store to buy a chocolate bar and, striking up an acquaintance with her, soon became a steady customer. Wallace, who was twenty-three years old at the time, had just finished working his way through the University of Alabama Law School and was working as a truck driver while awaiting induction into the Army Air Corps. On May 22, 1943, shortly before his induction, George C. Wallace married sixteen-year-old Lurleen Burns. The couple spent part of the war years at an Air Corps base in New Mexico, living for a time in a converted chicken coop. Later, George Wallace was sent to the Pacific theater, where he took part in aerial combat missions over Japan. On his return, the Wallaces settled in Clayton, Alabama, a small town in the southeastern part of the state, which is still their voting residence.

For the next twenty years, Lurleen B. Wallace busied herself as a housewife and mother, while her husband made his way in Alabama politics. Active in the Democratic party on both the state and national levels, he was elected a state legislator in 1947, and a state district court judge in 1952. As a candidate for the governorship in 1958, Wallace took a relatively moderate position on the race issue but was defeated by John Patterson, a militant segregationist. In the next gubernatorial campaign, in 1962, Wallace ran on a hard-line segregationist platform, defeating State Senator Ryan deGraffenried, a moderate on the race question. Wallace set the cornerstone for his administration in his inaugural address in January 1963, when he shouted, "Segregation now, segregation tomorrow, segregation forever."

As the wife of a rising politician, Mrs. Wallace gave little indication that she herself would ever enter the political arena. She bore four children, taught Sunday school at the Methodist church in Clayton, practised needlework, took part in water skiing, fishing, and horseback riding, and learned to fly with the aim of getting a pilot's license. During the 1962 campaign she presided over several social affairs and made some campaign appearances, but some observers found her so shy and retiring as to be almost a campaign liability.

George Wallace's term as governor was marked by a series of bitter racial incidents, including his "stand in the school-house door" in June 1963, when he tried unsuccessfully to bar United States marshals from integrating the University of Alabama; the Selma-Montgomery march, led by the Rev. Martin Luther King in the spring of 1965 to dramatize the Negro's quest for voting rights in the state; and the civil-rights murders of the Rev. James Reeb and Mrs. Viola Liuzzo. Meanwhile, as First Lady of the state, Mrs. Lurleen Wallace officiated at teas and receptions given for state groups. She established a policy of keeping the first floor of the executive mansion open to tourists seven days a week, and in line with her own and her husband's position as a teetotaler, she barred alcoholic beverages from the executive mansion.

In October 1965, George Wallace, seeing his political career blocked by a provision of the state constitution that barred incumbent governors from serving two consecutive terms, tried to push a constitutional amendment through the legislature that would enable him to run for re-election. Supporters of his 1962 opponent, deGraffenried, filibustered the amendment bill to death. Meanwhile, deGraffenried's popularity was growing. One poll, in late 1965, showed him to be first choice of 64 percent of the electorate, and it seemed likely that he would be the next governor. On February 9, 1966, however, deGraffenried was killed when his plane crashed.

On February 24, 1966 Governor Wallace announced to several hundred supporters at the State Capitol that his wife, Lurleen B. Wallace, would enter the campaign for the governorship. He told the crowd: "If my wife is elected, we are frank and honest to say that I shall be by her side and shall make the policies and decisions affecting the next administration." In her own talk, Mrs. Wallace struck the same note: "My election would enable my husband to carry on his programs for the people of Alabama." In her first appearance as a candidate, Mrs. Wallace, dressed smartly in a checked suit, "surprised everyone with her sparkle and smoothness," according to a reporter in the New York *Times* (February 25, 1966).

In her campaign for the governorship, Mrs. Wallace faced two new factors that had not confronted her husband in his campaigns. One was the registration of over 225,000 Negro voters—more than 20 percent of the entire electorate—largely as a result of the civil rights movement and the federal Civil Rights Act of 1964. The second was the emergence of the state Republican party as a major force. In 1964 Republicans had carried the state for Presidential candidate Barry M. Goldwater and elected several Congressmen, including James D. Martin, a conservative segregationist, who had come within 6,700 votes of defeating veteran United States Senator Lister Hill in 1962.

Another problem faced by Lurleen Wallace was the question of health. Only a few weeks before she entered the race for governor, five surgeons had performed an appendectomy and hysterectomy on Mrs. Wallace, removing a malignant tumor of the uterus. She had previously been hospitalized for several weeks in 1961 following the birth of her fourth child. Often she looked tired during the campaign and the question of her health was frequently raised. She fired back a standard answer: "I've been dying of cancer for five years if you believe all the rumors."

A dozen candidates originally registered for the Democratic primary, scheduled for May 3, 1966, but two of them later withdrew, leaving Mrs. Wallace faced with nine opponents. Her most imposing adversary appeared to be the state's attorney general, Richmond Flowers, a champion of civil rights, who had become widely known for his vigorous prosecution of persons accused in cases involving the murder of civil rights workers. He was expected to attract wide support among the newly registered Negro voters. Other major opponents included former Governors John Patterson and James E. Folsom; State Senator Robert Gilchrist, who had led the opposition to Wallace's second-term plan; and Carl Elliott, a former Congressman, who had been defeated for re-election in 1964. Other candidates included A.W. Todd, the state's commissioner of agriculture and industry; Charles Woods, a millionaire businessman who maintained that his war-disfigured face was an asset in the campaign; Eunice Gore, a retired office worker who claimed the backing of the Lord; and Sherman Powell, a rural lay preacher and lawyer, who employed a rock 'n' roll dancing girl to draw campaign crowds. A sidelight of the campaign was the candidacy of twenty-three-year-old Delores Price, the wife of Ralph (Shorty) Price, an insurance salesman and perennial heckler of George Wallace. Friends of former governor John Patterson reportedly had put up the $500 filing fee needed to qualify Mrs. Price as a candidate for governor, as a spoof of Lurleen Wallace's campaign. Under the arrangement, Mr. and Mrs. Price were to be paid $130 a week to follow the Wallaces around the state, appearing under such slogans as "The Prices Are Right," and speaking at the same rallies. Mrs. Price subsequently withdrew her candidacy. Another early candidate who withdrew before the primary was a small-town grocer, C. Rex Scott.

Lurleen Wallace's primary campaign was strictly a husband-and-wife affair. Posters read "Wallace for Governor" without specifying which Wallace was meant. Campaign rallies opened with music by a string band, often featuring the couple's teen-age son, George Wallace Jr. This was usually followed by a two- or three-minute talk by Lurleen Wallace, in which she promised to continue her husband's programs. Finally, George Wallace would present a lengthy windup in which he would mock the hostile out-of-state press, the enemies of "state's rights," Attorney General Richmond Flowers, liberals, beatniks, socialists, and the federal government. The substantial Negro registration moderated the race issue somewhat, although it still played an important role. Mrs. Wallace sidestepped that issue, although her slogan, "Stand up for Alabama," was interpreted by the Atlanta *Constitution* as an attempt to capitalize on her husband's "stand in the schoolhouse door."

Much of the out-of-state press, with which Wallace had carried on a running feud for years, contemned Mrs. Wallace's candidacy. Harold Martin, writing in the *Saturday Evening Post* (May 7, 1966), saw in George Wallace's strategy an "arrogant and transparent subterfuge to advance his own long-range political ambitions—to set up a statewide Wallace dynasty, the germ of a national empire." In reply to criticism, Wallace said, as quoted by Martin in the same article: "When I asked the legislature to make it possible for me to run for governor again, seven senators got together and blocked it. They said they were doing it on a 'technicality.' Well, we are running Lurleen Wallace on a 'technicality.' . . . A governor ought to be able to serve two terms . . ., and not have to wait four years till folks have forgotten all about his record. And I'll tell you why my wife is running. Because I want to be able to continue to raise my voice all over the country, trying to wake up the American people to the dangers we face in this country. She'll be the governor, but I'll be her Number One adviser. You see anything wrong with that?"

Alabama voters apparently saw nothing wrong with it. Out of a total of 888,837 votes cast in the Democratic primary on May 3, 1966, Mrs. Wallace polled 480,841, or 54.1 percent of the total, thus eliminating the need for a runoff contest. Her closest rival, Richmond Flowers, received only 172,385 votes. In the general election, on November 8, 1966, Lurleen Wallace overwhelmed the Republican candidate, Congressman James D. Martin, with 537,505 votes, or 63.4 percent of the total, against 262,943. A third candidate, Dr. Carl Robinson, running as an independent, polled 47,653 votes.

As the inauguration approached there was some half-joking speculation that Mrs. Wallace might take an independent course as Governor. On Christmas 1966 she made a public presentation of an apron to her husband; and on another occasion she told visitors that she planned to appoint him highway beautification director and let him plant magnolia bushes. She posted a bit of doggerel in her temporary office reading: "A woman may be small of frame,/with tiny feet that patter./But when she puts one small foot down,/her shoe size doesn't matter." Referring to her husband's political aspirations, Mrs. Wallace said a few days before her inauguration: "I can see no conflict between my role as Governor and his possible decision to run for the presidency on a third-party ticket. Remember, I was elected as an Alabama Democrat, not on the national Democratic ticket."

On January 16, 1967, standing on the same spot where Jefferson Davis had taken the oath of office as President of the Confederacy in 1861, Lurleen B. Wallace was sworn in as Governor of Alabama, the third woman in United States history to serve as governor of a state. (The other two were Mrs. Miriam [Ma] Ferguson of Texas and Mrs. Nellie Tayloe Ross of Wyoming, both of whom took office in 1925, succeeding their husbands.) In her inaugural address, Mrs. Wallace promised to carry on her husband's programs, including resistance to further integration of Alabama schools. She vowed that Alabama's "principles of self-government will not be suppressed by force—force from China, from Russia, from Cuba, or from Washington, D. C."

Although George C. Wallace, as his wife's $1-a-year special assistant, held no official state post—other than an honorary generalship in the state militia—his actual control of Alabama's affairs appeared unchanged. Ray Jenkins, in the New York *Times Magazine* (May 21, 1967), suggested that Alabama's "two-Governor arrangement" was "something of a Queen-Prime Minister relationship: Mrs. Wallace handles the ceremonial and formal duties of state, Mr. Wallace draws the grand outlines of state policy."

In March 1967, after a federal court ordered the Alabama state board of education to start desegregating all public schools by the coming fall, Lurleen Wallace addressed the state legislature, reading a speech that, as Ray Jenkins noted in the *Christian Science Monitor* (April 1, 1967), "sounded identical in tone to those of her husband and predecessor." Asserting that the police power of a state was "the highest law," transcending the authority of federal court orders, she asked the legislature for full control over all state schools and requested an increase in the number of state troopers. The hand of George Wallace also appeared evident in Mrs. Wallace's recommendation, in May 1967, that state funds be cut off from the noted Negro college, Tuskegee Institute, which had earlier been the scene of civil rights demonstrations, and in her announcement that same month, that she intended to veto a $399,967 federal antipoverty grant by the Office of Economic Opportunity for an Alabama Negro farm co-operative. In at least one instance—a decision to seek increased funds for state mental hospitals—Mrs. Wallace is credited with acting on her own. The legislature granted the funds she sought by an overwhelming margin.

On June 26, 1967 Mrs. Wallace announced that she would enter the M. D. Anderson Hospital and Tumor Institute in Houston, Texas for possible surgery. The announcement came as a surprise, because her health had appeared to be excellent in the months since she took office, although she had reportedly been preoccupied with pamphlets about cancer danger signals and had made a substantial contribution to a cancer drive. On July 10, 1967 Mrs. Wallace underwent surgery for the removal of a cancerous tumor. Doctors reported on the next day that the operation appeared to have been successful, and that the Governor should be able to return to Alabama within two or three weeks. Under the Alabama constitution, if a governor is absent from the state for over twenty days, the functions of the office are temporarily taken over by the Lieutenant Governor—a post currently held by Albert Brewer, a close associate of George Wallace. Mrs. Wallace resumed a limited schedule of official duties in late November.

Governor Lurleen B. Wallace tries to balance the demands placed on her by her official duties with her responsibilities to her children. The Wallaces' oldest daughter, Bobbi Jo, is married to James Parsons; Peggy Sue and George C. Jr. are adolescents; and the youngest child is Janie Lee (named for General Robert E. Lee). Mrs. Wallace is devoted to her parents, whom she visits whenever she can. She attends the St. James Methodist Church near the executive mansion. Five feet three inches tall, and weighing 103 pounds, Mrs. Wallace wears her graying blond hair in a conservatively bouffant style, and dresses smartly but not stylishly. A Gallup poll, that appeared in December 1966, placed her sixth on the list of "most admired women" among the American public.

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WELLS, MARY (GEORGENE)

1928- Advertising executive
Address: b. Wells, Rich, Greene, Inc., 575 Madison Ave., New York 10022

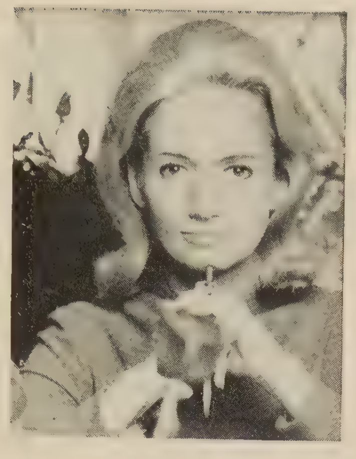
One of the most discussed subjects along Madison Avenue these days is neither a product nor a campaign but an advertising executive named Mary Wells—the founder, president, and guiding spirit of her own agency, Wells, Rich, Greene, Inc. From her early days as a copywriter of brilliance and promise Mary Wells had risen to a high-ranking position with the Jack Tinker & Partners branch of Interpublic, a prestigious advertising agency. There she worked with two other young and talented advertising executives, and when the three of them left Jack Tinker & Partners in April 1966 they decided to establish their own agency. Riding a wave of publicity and capitalizing on their reputations for imaginative advertising campaigns, they obtained billings of about $30,000,000 within a few months, ranking them among the country's fifty largest agencies.

Much of the interest in the new agency is generated by the dynamic and attractive Mary Wells herself, who has been described by Eugenia Sheppard in one of her recent syndicated columns as "today's woman completely tuned to today and doing all the just right things." For all her much-publicized femininity and chic, Mary Wells is a hard-driving professional woman with a justified confidence in her chosen career. "We are the agency of today," she was quoted as saying in *Newsweek* (October 3, 1966), and she once told Eugenia Sheppard, "The prime force in my life is work."

Mary Wells was born Mary Georgene Berg, the only child of Waldemar Berg, a furniture company salesman, and Violet Berg, in Youngstown, Ohio, in 1928. When Mary was five years old, her mother, concerned with a slight shyness in the child, sent her to elocution class. In the years that followed, Mary took a succession of dancing, drama, and music lessons, including the drum, and took part in amateur and semiprofessional theatrical productions. When she was seventeen she left Youngstown for New York City, where she enrolled in the Neighborhood Playhouse School of the Theater. Among her classmates were Richard Boone and Darren McGavin. After a year there, she went to Pittsburgh to study at the Carnegie Institute of Technology, where she met Burt Wells, a student of industrial design, whom she married on December 28, 1949. She spent two years at Carnegie Tech, and in 1950 the couple moved to New York City.

Mrs. Wells had written advertising for a department store one summer in Youngstown, but she now began to work at her career in earnest. At twenty-three she was the fashion advertising manager at Macy's department store; at twenty-four she was a copy group head for McCann-Erickson, Inc. Yet, although her rise was rapid, she was still, as she has put it, "looking for a real reason for living," when in 1957 she went to work for Doyle Dane Bernbach, Inc. That agency is noted for its understated but creative approach in its campaigns for such concerns as Volkswagen and Avis-Rent-a-Car. There Mary Wells found the congenial atmosphere of a professionally minded, hard-working organization that allowed for a maximum of individual effort. Immersing herself in her work, she advanced her reputation by carrying out such campaigns as that for a new line of casserole meals for General Mills. At thirty-five, according to *Fortune* (August 1966), she was copy chief and vice-president at Doyle Dane Bernbach, Inc., and making $40,000 a year, but she was still searching for something that would more fully exploit her talents.

In 1964 she accepted an offer from another agency, Jack Tinker, & Partners, with a salary of $60,000 and, according to *Fortune,* "the reputed promise of eventual command." Jack Tinker & Partners had been set up in 1960 by Interpublic Group of Companies, Inc., to serve as something of a "think factory" for advertising. Tinker and his small staff worked in a penthouse, away from the hustle of Madison Avenue, so that they could think up concepts for a client and then turn the details of the campaign over to another agency, usually another member of the Interpublic system. It was Mary Wells, however, according to *Fortune,* who got Jack Tinker & Partners involved in handling the campaign strategies for a number of clients. The first, for Alka-Seltzer, was handled by two young men, Richard Rich and Stewart Greene. A series of television commercials they devised, marked by wry humor and memorable imagery, amused the public and so impressed the professionals in the field that they voted the commercials several awards.


MARY WELLS

Tinker & Partners' second client, meanwhile, was Braniff International, an airline that operates out of Dallas, Texas. Harding Lawrence, who had taken over the presidency of Braniff in 1965, welcomed any ideas that would give his airline a distinctive image and boost its revenue. Mary Wells was set to work on the account with Richard Rich and Stewart Greene, the former handling the copy and the latter the art. The three of them came up with a campaign that was to involve a new product as well as a new approach to advertising. There were two basic changes. The first involved the appearance of the airplanes: their exteriors were painted in one of several bright colors, and Alexander Girard, the designer, was commissioned to restyle the interiors. Secondly, the well-known Italian fashion designer, Emilio Pucci, designed new uniforms for the stewardesses. The girls take off their new set of clothes in "layers" from the outer coat for ground wear to the harem-style culottes they wear for serving coffee.

Then the advertising campaign itself was launched, developing the new motifs. With "The End of the Plain Plane" the advertisements heralded the painted airplanes, although they conceded that "We Don't Get There Any Faster." Other advertisements used time-lapse photos to show hostesses taking off various layers of their uniform in what was called the "air strip." It was colorful and eye-catching, and some readers even complained that it was too provocative. But most of the reaction proved favorable, and Braniff maintained that passengers telephoned to find out what they missed in the hostesses' costumes by getting off before the flight reached its final destination. Braniff was dubbed "the

Easter-egg airline," but the teasing and publicity turned out to be good for business. Harding Lawrence, Braniff's president, was quoted in *Madison Avenue* (July 1966) as saying that his airline was "the fastest growing major airline in the United States." He added: "The significant progress in positioning the company as a leader in world air transport is in large part a result of our colorful new approach in air travel, which we call the 'end of the plain plane.' "

Braniff's success story was matched by that of Mary Wells, for by the spring of 1966 she was making almost $80,000 a year. Then, according to *Fortune*, Jack Tinker & Partners asked her to sign a long-term contract, and Mary Wells decided to leave the firm. A day later, Rich and Greene left too. Observers speculated as to whether the three had been planning for some time to leave and form their own agency, but they have always denied this, and the article in *Fortune* presents their version of the sequence of events. There it is explained that Mary Wells left because she felt that Tinker & Partners' success and growth were beginning to constrict her freedom to experiment, while Rich and Greene say they resigned because they felt they had come to work as a team with her. The *Fortune* account goes on to relate how they were comparing job possibilities one day soon afterwards, when Rich said, "Well, we could always open our own agency." They rented temporary offices in a suite of rooms in the Gotham Hotel along Fifth Avenue, and were so overwhelmed with calls of one sort or another in the early days that Mary Wells had to recruit her mother to assist in answering the phones. As a bright, new firm they attracted many job applicants, and eventually they hired eleven other persons from their former agency, Jack Tinker & Partners. But as *Newsweek* (April 18, 1966) observed at the time that Wells, Rich, and Greene left Tinker, such defections are "an ancient tribal rite of advertising."

The first client to sign with the new agency was Braniff International—not unexpectedly, since Wells, Rich, and Greene had been the team that promoted the airline's success. There had been, however, no prior agreement with Braniff, because Tinker & Partners would be entitled to sue in such a case, but as Mary Wells said at the time, "It would have come as quite a shock if they hadn't joined me." They then picked up the accounts for Benson & Hedges 100s cigarettes, Personna razor blades, and the Burma line of men's toiletries—all products of Philip Morris and its subsidiaries. Within the first six months they had added the accounts for Utica Club beer and La Rosa spaghetti, and their total billings amounted to about $30,000,000. But even before any of their advertisements appeared, the agency had become a conversation piece, evoking editorial comment in such papers as the New York *Daily News* and the French magazine *L'Express*, and inspiring articles in trade journals such as *Advertising Age*, *Printers Ink*, *Television Age*, and *Air Transport World*. Inevitably, much of the publicity focused on Mary Wells as an attractive blonde, and she was treated as a celebrity, interviewed on radio and television, and photographed in various chic locales. Insisting that neither she nor the agency sought the publicity, Mary Wells compared it to the aftermath of a good advertising campaign. "These things just happen," she explained.

At the office Mary Wells is the president, chief administrator, and chief "presenter" for her agency. Presenting an advertising campaign to a client is a crucial step, and Mary Wells is reputed to be skilled in this. Richard Rich is treasurer and copy chief; Stewart Greene, is secretary and art director. In actual practice the three tend to overlap in their work, breaking down the conventional boundaries between copy, art, and other responsibilities often found in other advertising agencies. They organize their staff in teams and give them considerable independence. "If you can't completely trust your people," Greene has said, "you shouldn't have hired them in the first place." According to Greene's wife, Mary Wells, Richard Rich, and Stewart Greene seem to have "a kind of empathy with each other," and their cooperation is apparently marked by a paradoxical combination of intensity and nonchalance. Typical of the detachment they maintain towards their work is the motto that Rich is said to have proposed and translated into Latin for the agency: "If we were modest, we'd be perfect."

By October 1966, Wells, Rich, Greene, Inc., was employing forty-five people and had moved to one of the new buildings on Madison Avenue. It was reported at that time that the agency had contracted to take two floors in the new General Motors building that is scheduled to open in 1968. Meanwhile the agency's first advertisement campaigns were being received with the same amused curiosity that had greeted the earlier collaborations of Wells, Rich, and Greene. Humor is an important part of their strategy, but so is a flair for color, action, showmanship: what a writer for *Fortune* has called "the new baroque." One of their announced plans is to help to turn Peru into a major tourist attraction and then to promote flights there via Braniff. Above all, Mary Wells stresses the need to adapt and change: "The answer today, no matter how clever, is dead tomorrow," she has said.

Mary Wells was divorced from Burt Wells, now art director at Ogilvy & Mather, Inc., in 1965, and she retained custody of the two daughters they had adopted, Catherine and Pamela. On November 25, 1967 she was married to Harding L. Lawrence. The couple reside in New York and Dallas. Mary Wells moves easily through the world of fashionable celebrities; she is a friend of President Lyndon B. Johnson and was a guest at the White House when President Ferdinand Marcos of the Philippines was entertained there in September 1966. Although she is a modish dresser, she is not especially concerned with looking like a fashion plate and prefers to do her shopping on a few set occasions each year. Her favorite American designers are Bill Blass, Donald Brooks, Rudi Gernreich, and Pauline Trigère. In Paris she shops at the boutiques of Yves St. Laurent and Pierre Cardin; she also wears Emilio Pucci's clothes and is especially fond of the latest in shoes. A *Fortune* writer has described her as "a striking, well-turned-out blonde," who combines the "cool sophistication envied by other women as 'the New York look' with the subtle allure men find difficult to describe without allusions to expensive sports cars." Most articles about Mary Wells speculate on how she must feel to be a woman in a man's world, but it seems that she takes it for granted. In the *World Journal Tribune* (October 9, 1966) she was quoted as saying: "Ten years ago men would have been scared of me . . . but not today. Nowadays it doesn't make any difference if you're a man, a woman or have two heads. I've got a successful track record so far, and that's all that interests people."

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EDWARD C. WELSH

WELSH, EDWARD C(RISTY)

Mar. 20, 1909- Government official; economist
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Since the dawn of the space age in the 1950's the spectacular performances of the astronauts and technologists have overshadowed in public attention the achievements of the architects of the space program itself. Edward C. Welsh, a former teacher of economics, has contributed immensely to the policy, the fiscal planning, and the legislation that have helped to launch America's exploration of space and assure its progress. Before his appointment in March 1961 as executive secretary of the influential National Aeronautics and Space Council, Welsh had worked for several years in highly responsible behind-the-scenes government posts, including that of assistant to Senator Stuart Symington. His intimate knowledge of his subject, and perhaps his training as a teacher, singularly qualified him both as an adviser on space policy and as an interpreter to the public of the national space effort—its impact on the nation and its implications for the world.

Edward Cristy Welsh was born on March 20, 1909 to Edward Cristy Welsh, a businessman and farmer, and Florence (Delp) Welsh in Long Valley, New Jersey. (The town's name at that time was German Valley; it was changed to Long Valley when the United States entered World War I.) He has two sisters, Dorothy (Mrs. C. M. Vernon) and Eleanor (Mrs. H. C. Jones). Because of uncertain health in boyhood, he did not attend school until the fifth grade and was meanwhile tutored by his mother, a strict disciplinarian and a perfectionist. According to Shirley Thomas, his parents would not let him play with other children in the neighborhood, "because they might be of foreign birth or might be Democrats." She quotes Welsh as explaining, "I surely don't want to leave the impression that I had an unhappy childhood; it was just a very serious childhood" (*Men of Space*, vol. 7, Chilton Co., 1965).

Life became probably even more serious for Edward Welsh when his parents lost their money and he began, at the age of eleven, to earn his own living by working at odd jobs. He also found time for Boy Scout activities and for sports and graduated from Hackettstown (New Jersey) High School as valedictorian of the class of 1926. His scholastic record brought him scholarships at Lafayette College in Easton, Pennsylvania, where he majored in economics. A member of the board of editors of the college annual and sports editor of the college paper, he won election to the national journalistic honorary fraternity Phi Delta Epsilon. He also became a member of the national social fraternity Delta Upsilon; the scholastic honorary society Phi Beta Kappa; and Lafayette's senior honorary society, the Knights of the Round Table.

After taking his B.A. degree *magna cum laude* at Lafayette in 1930, Welsh accepted a teaching fellowship at Tufts College in Medford, Massachusetts. One of his reasons for combining teaching with graduate study, as Shirley Thomas has noted, was that he was determined to overcome a shyness that he had acquired in boyhood and he believed that teaching would give him self-confidence. In 1932, upon obtaining his M.A. degree from Tufts, Welsh became a teaching assistant in the department of economics at Ohio State University. His eight years there were broken by two years of teaching at the University of Cincinnati, in 1934 and 1935. For several semesters he taught at Capital University, also in Columbus, as well as at Ohio State. His subjects were pricing policies and theory, money and banking, international trade and finance, and economic history. As a graduate student at Ohio State he specialized in international trade and finance. He was chosen for membership in the national business administration scholastic honorary society Beta Gamma Sigma and was awarded his Ph.D. degree in 1940.

On two occasions during his tenure at Ohio State, Welsh went to Washington on temporary government assignments. In 1937 he served as an economist on the National Resources Committee and in 1940 on the Temporary National Economic Committee. On both committees he was concerned with tariffs and monopolies in major industries. A further opportunity for public service came later in World War II when, in 1942, he was appointed regional price executive of the Office of Price Administration's headquarters in Cleveland. He had charge of a five-state area: Ohio, West Virginia, Kentucky, Indiana, and Michigan. In 1944 he was promoted to director of price operations in all regions and moved to OPA headquarters in Washington. Two years later he became deputy administrator for price control.

Early in 1947 Dr. Welsh received a cable from General Douglas MacArthur offering him the choice of two positions in his General Headquarters in Japan: chief of the price control division or chief of the antitrust division. Welsh, who had published articles on monopoly dissolution, chose the latter and went on the rolls of the Department of the Army on March 20, 1947. In a little over three years he broke up the major cartels and monopolies in Japan and reorganized the country's larger companies along lines that encouraged the expansion of Japan's postwar economy. In a Commendation for Meritorious Civilian Service, awarded in 1950, General MacArthur cited his achievement "in laying the foundation for private, competitive enterprise in Japan."

Some months before Welsh had completed his work in Japan, John Steelman, then acting chairman of the National Security Resources Board, offered him a policy-making position on the board. In July 1950 Welsh returned to Washington to become assistant to Stuart Symington, who had meanwhile been appointed chairman of the NSRB. One of Welsh's many tasks, besides serving occasionally as acting chairman, was to set up procedures and standards for an accelerated tax amortization program. When Symington left the NSRB in 1951 to fill an appointment as administrator of the Reconstruction Finance Corporation, Welsh went along as, again, his assistant. His new responsibilities included both loan-application procedures and such transactions as the tin contract negotiations with Bolivia, the Belgian Congo, and Indonesia.

The resignation of Symington, who decided to campaign for the United States Senate, left Welsh in 1952 as the chairman of a five-man committee appointed to run the RFC until a new administrator had been chosen. Then at the request of Symington's successor, H. A. McDonald, Welsh agreed to remain with the RFC after the election of Dwight D. Eisenhower until a Republican administrator could take control, and later to assure a smooth transition he continued on the staff for a few additional months.

By the fall of 1953 Welsh was free to accept an appointment as legislative assistant to Senator Symington. In this post Welsh furnished the ammunition of facts and ideas for the attacks of Senator Symington, who had once been Secretary of the Air Force, on the defense policies of the Eisenhower administration. In 1956 Welsh served as staff director for the Senate air power subcommittee, which conducted important hearings to ascertain whether the military establishment was strong enough to protect the country and assure world peace.

Informing himself thoroughly on the legislative process, the function of government agencies, and the subject matter of proposed legislation, Welsh played a key role in other Capitol Hill activities. The most important of these was the drafting of the National Aeronautics and Space Act of 1958. Out of this act came the National Aeronautics and Space Council, which has had the purpose of developing a comprehensive space program, assigning responsibilities for space projects, and co-ordinating the space efforts of all agencies, including the Department of Defense and the National Aeronautics and Space Administration (NASA), an agency also created by the act.

Shortly before John F. Kennedy became President, he appointed Welsh staff director of his Defense Reorganization Committee, which in the fall of 1960 studied problems relating to the reorganization of the Department of Defense. In the first days of his administration Kennedy called upon Welsh for recommendations in regard to the space budget for fiscal 1962, and when he activated the National Aeronautics and Space Council (inactive during the Eisenhower administration), he chose Welsh as executive secretary. The nomination was made on March 20, 1961, and four days later Welsh was sworn into office, after a speedy confirmation by the Senate. In presenting him to the Committee on Aeronautical and Space Sciences, Symington had emphasized the importance of Welsh's unusual experience in a field as new as space. The Senator also told his colleagues, "He has brought to bear on a variety of tasks an objective and analytical mind and the uncompromising integrity so essential for those in responsible positions in our Government."

Immediately after taking office as executive secretary, Welsh began to act on Kennedy's recommendation that the Vice-President, rather than the President, serve as chairman of the National Aeronautics and Space Council. He helped to draft amendments to the 1958 space act that allowed for this change and also made the council part of the Executive Office of the President. The number of its members was also reduced so that at present it is made up of the Vice-President, the Secretary of State, the Secretary of Defense, the administrator of the National Aeronautics and Space Administration, and the chairman of the Atomic Energy Commission. Welsh, as executive secretary, is the council's chief officer and the principal assistant to its chairman.

One of the first tasks of the National Aeronautics and Space Council, and of Dr. Welsh, was to review the national space program and to see where it could best be accelerated and how the Soviet lead in space could be overcome. The results of this study were increased appropriations for the Apollo manned moon flight program and the communications and meteorological satellites. Welsh had an important part in the council's drafting of an administration policy in favor of private ownership of communications satellites and in the framing of the controversial communications satellite corporation bill that followed it. Some members of Congress opposed private ownership of the communications satellites because they feared one company might dominate the corporation.

In connection with the communications satellite development Dr. Welsh directed the council's formulation of a unified patent policy. This was done at the request of Attorney General Robert F. Kennedy. At the time, each agency associated with the National Aeronautics and Space Council had a different patent policy. NASA kept ownership of all patents for government-sponsored research and made them freely available to any firm, domestic or foreign. The Atomic Energy Commission had a similar policy with greater restrictions. The Defense Department, on the other hand, allowed research contractors to own patents with the provision that they be made available to the government on a royalty-free basis. Dr. Welsh suggested the creation of a government agency to decide if it were in the public interest to waive patent rights.

Believing that the future of the United States may well depend on the space race, Welsh has on several occasions stressed the importance of informing the general public about the many benefits and problems, such as cost, involved in the space program, which he once described as "a catalyst, a stimulant, and a dynamic force." In a talk in New York in October 1961 Welsh discussed the healthy effect of the national space effort on the entire society: "It increases our scientific knowledge, which in turn increases production; it employs personnel and stimulates education; it strengthens progress in medicine, in metallurgy and in propulsion; it increases and improves various essential services, such as communications and weather reporting." Early in 1966 in an address before the American Institute of Aeronautics and Astronautics, he also maintained that the space program has been "a seedbed of invention, a spur to our economy, a source of insurance for our safety, a stimulus to education, and a worldwide ambassador for peace."

America's space activity has been the subject of many articles published by Welsh, as well as of his speeches before organizations throughout the country. In 1962 the Arnold Air Society presented him with its annual award for outstanding contributions to the national space program. He is also the recipient of two honorary degress, the Litt.D. from Lafayette College, conferred in 1963, and the LL.D. from Clark University, conferred in 1965.

Dr. Welsh is an associate fellow of the American Institute of Aeronautics and Astronautics, a fellow of the American Astronomical Society, an honorary member of the Aerospace Medical Association, a corresponding member of the International Academy of Astronautics, and a member of the American Economic Association and the American Ordnance Association. He also serves on the board of trustees of the Air Force Historical Foundation and the board of governors of the National Space Club. He belongs to several university alumni associations and the National Capital Democratic Club.

During his two years at the University of Cincinnati, Edward C. Welsh met Carolyn Bethell White, a graduate student and a member of Phi Beta Kappa. They were married on June 15, 1935, and for several years before Welsh joined the space council she worked as his secretary. They have no children. A somewhat wiry man of enormous energy, Welsh is five feet ten and a half inches tall and weighs about 150 pounds; he has blue eyes and brown hair. The single-mindedness of his devotion to his work often impresses his associates. He sees the space revolution as an exciting challenge for optimistic, forward-looking people. "The national space program," he once said, "is in a real sense a renaissance of the spirit of '76, the Declaration of Independence, and the westward movement."

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WEST, MAE

Aug. 17, 1893- Actress
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If there is an indestructible sex symbol in American show business, it is Mae West, the splendiferous comedienne with the hourglass figure. Miss West, who began her stage career at the turn of the century and became the most famous movie vamp of the 1930's, is applying her sultry, drawling voice to rock-and-roll and other recordings in the 1960's. Her public image is practically identical with Diamond Lil, the saloon singer she created on Broadway in 1928 and took to Hollywood five years later. The Westian characterization of the femme fatale is really a caricature: a flamboyant, sashaying sex goddess who delivers vulgar double entendres with a sophisticated, blasé air and the most regal of postures. It was the element of parody in her act that George Davis was praising when, in the magazine *Vanity Fair* in 1934, he called her "the greatest female impersonator of all time." Throughout her career, Miss West has written or adapted her own plays, screenplays, and nightclub acts.

Mae West was born in Brooklyn, New York on August 17, 1893. (Some sources give the year as 1892, but Miss West recognizes the later date.) Her father was John Patrick West, a livery stable owner of English-Irish descent. West, who had earlier been a prize fighter, became a private detective later, when automobiles displaced horse-drawn carriages. Her mother was Matilda (Delker-Doelger) West, an immigrant from Bavaria who, before her marriage, had been a corset and fashion model. Miss West has a younger sister, Beverly. A younger brother, John Edwin, is no longer living.

At the age of seven, after a few dancing lessons, Miss West began doing a song and tap-dance routine in amateur talent contests—which she usually won—

MAE WEST

at Brooklyn theaters. At eight she joined a stock company, directed by Hal Clarendon, that was based at the Gotham Theater in Brooklyn, and for three years she played the juvenile in *Little Nell the Marchioness* and other stock melodramas. Her schooling, meanwhile, was irregular—brief enrollments at two Brooklyn public schools, supplemented by private tutoring—and her formal education ended when she was thirteen.

At fourteen Miss West entered the national vaudeville circuit, where she met and teamed up with Frank Wallace. The song-and-dance partners were secretly married on April 11, 1911 but they broke up, conjugally and professionally, almost immediately. "This one weird experience with matrimony made me respect the institution," Miss West wrote in her autobiography, *Goodness Had Nothing to Do with It* (Prentice-Hall, 1959). "I knew that I had broken a promise, a bargain, a contract. If I were to get into the habit of doing that, my word would not be worth the breath that spoke it in any other agreement. . . . I have never knowingly allowed a married man to form an attachment with me. One look at him and I give him a very stiff-armed 'How do you do?' "

Miss West made her Broadway debut in *Á la Broadway and Hello, Paris,* a revue produced by Ned Wayburn that opened at the Fulton Theater on September 22, 1911. Her singing of dialect and ragtime songs, together with her acrobatic dancing, drew the best notices in the show. After subsequent Broadway appearances in *Vera Violetta* and *A Winsome Widow,* she returned to the vaudeville circuit with star billing and a top agent, Frank Bohm. For her performances at United Booking Office theaters throughout the United States she received a weekly fee that soon rose from $350 to $750 a week. In 1915 Miss West, already in the habit of changing or embellishing the material written by others for her act, wrote her first song, "The Cave Girl," which she delivered in a leopard-skin costume. More typical of her stage attire were a tight-fitting black velvet gown trimmed with silver and rhinestones and a white dress, equally tight, with a long train that she would dramatically kick aside with her toe. She wore a huge black velvet hat with the crown removed so that her plumed hair could emerge on top like a crown. She developed the basic elements of her style on the vaudeville stage: the wriggling walk; the gestures, such as the hand raised self-caressingly to her blond locks or held provocatively on her hip; and the suggestive delivery of double entendres, such as the line with which she ended her act: "It isn't what you do, it's how you do it."

As Mamie Dyne in Arthur Hammerstein and Rudolf Friml's musical *Sometime,* Miss West introduced the "shimmy" dance to New York in October 1918. After 283 performances and a road tour of *Sometime,* she appeared in the Broadway revues *Demi-Tasse* (1919) and *The Mimic World* (1921). In the early 1920's she wrote a new nightclub act for herself and took it on the circuit with Harry Richman as her pianist and foil. The first play written by Miss West, *Sex,* was produced by herself, her mother, and Jim Timony, a lawyer who was a close friend and adviser, in association with C. W. Morgenstern. The play opened at Daly's Theater in Manhattan on April 26, 1926, with the author in the central role of Margie La Mont, a waterfront prostitute. *Sex* was a sensational success despite the refusal of New York newspapers to run ads for it. Acting under pressure from the Society for the Suppression of Vice, the police closed the play after its 375th performance. Arrested and brought to trial, Miss West was found guilty of "corrupting the morals of youth" (on the testimony of an arresting officer that she had "moved her navel up and down and from right to left" in a belly dance). She served eight days in the New York City prison then located on Welfare Island.

In 1926 Mae West's second play, *The Drag,* was produced by the author in Paterson, New Jersey. *The Drag* has been described by Miss West as a drama that "treated seriously the problems of a homosexual and showed how his abnormal tendencies brought disaster to his family, his friends, and himself. It stated that an intelligent understanding of the problems of all homosexuals by society could avert such social tragedies." On the advice of Jim Timony, who had spoken with New York City officials, Miss West decided not to take the show into Manhattan after its two-week run in Paterson. The third play written by Miss West and produced by her and her associates was *The Wicked Age,* a comic exposé of rigged bathing beauty contests that opened at Daly's Theater on November 4, 1927 with the author in the leading role of Evelyn Carson. Although the play was a box-office success, Miss West closed it after two weeks because of friction with the leading man.

The greatest success to come from the pen of Mae West was *Diamond Lil,* a Gay Nineties comic melodrama set on New York's Bowery. Produced by Jack Linder, it was first staged at Teller's Shubert Theater in Brooklyn New York during the first week of April 1928. In the title role, that of a saloon singer, Miss West was not so much playing a part as indulging Westian ways: descending a dance-hall staircase like a queen on a state occasion, lolling in a golden bed reading the *Police Gazette,* or, with regal confidence in her charms and a lazy condescension, extending her hand to be kissed and then devastating the suppliant with a wisecrack. In one scene she stopped an admirer's passionate outburst—"Your hands, your lips, your hair, your magnificent shoulders"—with the riposte, "What're you doin', honey? Makin' love or takin' inventory?" The line that entered most deeply into the public's memory was her invitation to a Salvation Army captain: "Come up and see me sometime." Miss West recalled in her autobiography: "I had learned by now that I could say almost anything, do almost anything on a stage if I smiled and was properly ironic in delivering my dialogue."

The immense popular and critical success of *Diamond Lil* continued after the play moved to the Royale Theater for its Broadway run on April 9, 1928. On October 1, 1928, when Mae West was still playing Lil at the Royale, her name went up on the marquee of the Biltmore Theatre, two blocks away, as the author of *The Pleasure Man*, a story of backstage vaudeville that included some female impersonation. The police closed *The Pleasure Man* two days after its opening. Miss West won a court decision that the play was "not basically an immoral performance" but she never reopened the show.

In January 1929, when *Diamond Lil* ended its Broadway run, Miss West took the play on a national tour, and in 1930 she toured with a revival of *Sex*. While traveling, she wrote *Babe Gordon* (Macaulay, 1930), a novel about, in Miss West's words, "an amoral lady of pleasure, whose career takes her from the dives of Harlem to the smart circles of New York and Paris." After the first edition, the title was changed to *The Constant Sinner*, and Miss West used the latter title for her adaptation of the story to the stage. The theatrical production, starring Miss West as Babe Gordon, ran successfully at the Royal Theater throughout the 1931-32 season and into the summer of 1932.

In June 1932 Miss West went to Hollywood, under a $5,000-a-week contract with Paramount Pictures. Her first film for Paramount was *Night After Night* (1932), a speakeasy drama starring George Raft, who has said, "In this picture, Mae West stole everything but the cameras." Her second was *She Done Him Wrong* (1933), the screen version of *Diamond Lil*, in which Cary Grant, picked out of the chorus line by Miss West, made his first appearance as a leading man. *She Done Him Wrong*, breaking box-office records throughout the United States and attendance records throughout the world, revived the fortunes of Paramount, whose executives had been considering selling out to Metro-Goldwyn-Mayer.

From childhood, Miss West revealed in her autobiography, she had a "driving, fiery compulsion . . . toward lion taming." "I had seldom mentioned it," she wrote, "and only to intimates, whose response was invariably negative." Her ambition was finally fulfilled in *I'm No Angel* (1933), a circus picture in which she rejected the use of a double and, with boots and whip, herself entered the lions' cage. It was in this film that she first uttered the famous line: "Beulah, peel me a grape." *I'm No Angel* grossed even more at box offices than *She Done Him Wrong*.

Belle of the Nineties (1934)—originally titled *It Ain't No Sin*—was Miss West's fourth picture for Paramount. In her fifth, *Klondike Annie* (1936), she played a Yukon missionary. By that time she was earning the highest salary of any Hollywood star, $300,000 per picture with an additional $100,000 for story or scenario, and her name had become a national household word. She was not tampering with history when she recalled in her autobiography: "Mae West jokes ran like greyhounds all over the land. . . . Mae West-Diamond Lil imitations, both amateur and professional, sprang up like a plague. . . . I became suddenly a star seen in the third person, even to myself. . . . It didn't frighten me. I got fun out of being a legend and an institution."

In *Go West Young Man* (Paramount, 1936) and *Every Day's a Holiday* (Paramount, 1937) Mae West played, respectively, Mavis Arden and Peaches O'Day. In December 1937 she made her first radio appearance, on the Edgar Bergen-Charlie McCarthy show on the NBC network. (Because her reading of some of the lines on the show was considered suggestive, Miss West was *persona non grata* to radio networks for twelve years thereafter.) In 1938 Universal Pictures asked Mae West to make a motion picture with W. C. Fields. Miss West wrote a script —leaving room for Fields' own comic flourishes—that became the mock western *My Little Chickadee* (1940). In the film, Miss West is Flower Belle Lee, a woman of bad reputation who, to gain respectability, enters into a marriage—never consummated—with Cuthbert J. Twillie, a fly-by-night card-sharp and snake oil salesman played by Fields. Although there have been reports that Miss West disliked working with Fields because it meant sharing star billing, she gave no indication of this in her autobiography. "A great performer," she wrote of Fields. "My only doubts about him come in bottles." (Miss West is a teetotaler; W. C. Fields quite definitely was not.)

During World War II the British Royal Air Force put the name of Mae West in the dictionary by naming an inflatable life jacket after her. In 1941 and 1942 she was preoccupied with court action relating to her marriage to Frank Wallace. The marriage had remained a secret until reported in the press in 1935. In 1936 Wallace toured the United States with an act in which he billed himself as "Mae West's Husband." In September 1941 Wallace filed suit for $1,000-a-month alimony, and in July 1942 he filed a second suit with increased demands. Miss West filed a cross-complaint in which she asked for a divorce. Her request was granted by interlocutory decree.

In *The Heat's On* (Columbia, 1943), a backstage musical, Miss West received notices below her previous par. At that time she was writing *Catherine the Great*, a stage play in which the Empress was depicted, as Miss West has said, as "a Slavic-Germanic Diamond Lil, just as low in vivid sexuality but on a higher plane of authority." Produced by Mike Todd and starring Miss West, the play opened at the Shubert Theater on Broadway on August 2, 1944 and went on tour in 1945. *Ring Twice Tonight* (later called *Come on Up*), a farce in which Mae West starred as an FBI agent posing as a nightclub singer, opened in Los Angeles in May 1948. It received generally bad reviews and never reached Broadway.

Miss West starred in revivals of *Diamond Lil* in London in 1948 and in New York in 1949. After an American tour of the play she took it back to Manhattan in the autumn of 1951. From 1954 to 1956 she toured the United States with a nightclub act in which she was surrounded by young musclemen in loin cloths. Two of the young men publicly came to blows in a Washington, D.C. nightclub, reportedly in a dispute over the affections of Miss West, then in her sixties.

Charles Collingwood taped an interview with Mae West for presentation on CBS-TV's *Person to Person* on October 16, 1959, but network officials cancelled the program for fear that some of Miss West's remarks might be "misconstrued." On March 1, 1960 she appeared on CBS-TV's *Red Skelton Show* in a lampoon of the *Person to Person* program. She again appeared on the CBS television network in March 1964, in a segment of *Mr. Ed*, a situation comedy series about a talking horse.

In 1955 Miss West recorded her best-known songs in the Decca album *The Fabulous Mae West*. In 1966 two more West LP's were released, both on the Tower label: *Way Out West*, a rock-and-roll collection including songs by Bob Dylan, John Lennon, and Paul McCartney, and *Wild Christmas* which includes her interpretations of "Santa Baby" and "Put the Loot in the Boot, Santa." After hearing *Way Out West*, Helen Lawrenson wrote in *Esquire* (July 1967): "She is still the mistress of the glottal purr, and her slow nasal drawl, with its fricative slur and insinuating emphasis, gives a mocking lubricity to the words."

Mae West, who has extensive real estate holdings in the San Fernando Valley, lives variously in a twenty-two-room beach house near Santa Monica, on a ranch, and in her suite at the Ravenswood Apartments in Hollywood. Helen Lawrenson, who interviewed the actress in the Hollywood apartment for *Esquire* (July 1967), described the living room there as done in "the lush Hollywood-style Marie-Antoinette-boudoir decor of the thirties. . . . Everything was off-white and pale pinkish beige, with touches of gold: . . . gold-framed photographs of Mae . . . a white marble statue of Mae in the nude . . . a huge oil painting of a naked Mae lying on her back. . . . Scattered on the floor were . . . several of those limp, elongated rag dolls [once] favored as bed ornaments. . . . The whole effect was slightly staggering."

Another writer, Dwight Whitney, an interviewer for *TV Guide* (February 27, 1965), was received in the boudoir of her beach house, where "everything is gilt on white." Whitney described Miss West as "dressed in a peignoir of beige lace . . . with a blond wig above false eyelashes—a kind of Mount Rushmore of the cosmetician's art." Helen Lawrenson, commenting on Miss West's youthful appearance, wrote, "Only the throat line gives her away." Without glasses, the actress's vision is poor. A nonsmoker, she eats health foods and drinks bottled water. She has called some of the public manifestations of sex in contemporary society "sick . . . not the good healthy normal sex" of her heyday. Miss West's chief interests, outside of her profession, are spiritualism, extrasensory perception, and two pet monkeys.

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WHITE, JOHN F(RANCIS)

Oct. 11, 1917- Television executive
Address: b. National Educational Television, 10 Columbus Circle, New York 1019; h. Tower Hill Rd., Tuxedo Park, N.Y. 10987

A pioneer in noncommercial television, John F. White is president of National Educational Television, which competes with the commercial networks in presenting cultural and public affairs programs of high quality. White had spent several years as an educational administrator—with the Illinois Institute of Technology and Western Reserve University—before taking office, in October 1958, as president of what was then known as the Educational Television and Radio Center. The organization, which became National Educational Television in 1963, has grown since 1958, when it had twenty-seven affiliated stations, to 117 affiliates by mid-1967. To some observers it promises to become the fourth major network in the American television industry. "We may not get as many people as commercial television," White told a reporter for *Newsweek* (November 23, 1964), "but we get a lot of people . . . who can't see this type of show anywhere else. . . . Educational television was created as a response to the vacuum created by commercial television. . . . If ten years ago commercial television had done the job many Americans wanted done, educational television would never have existed."

John Francis White was born on October 11, 1917 in Waukegan, Illinois, to the Rev. Edward Sydney White and Lilah (McCormick) White. His brother, R. Patrick White, now living in Mobile, Alabama, is five years younger than he. White grew up in Chicago and attended the Harvard School for Boys there, graduating in 1933. He obtained his secondary education at Hyde Park High School in Chicago, where he was on the baseball team. After high school graduation in 1937, White entered Lawrence College in Appleton, Wisconsin, where he majored in political science and was on the track team. In his junior year he was editor of the student newspaper and was voted the most outstanding member of his class. As a senior he was elected president of the student body. After obtaining his B.A. degree at Lawrence in 1941, White remained with the college, joining its administrative staff as admissions counselor. Later he did graduate work at the University of Chicago, which conferred an M.A. degree on him in 1944.

White joined the staff of the Illinois Institute of Technology in Chicago as director of admissions in 1944. He became its assistant dean of students in 1945, dean of students in 1946, and dean and director of the development program in 1948. In 1950 White left Illinois Tech to continue his administrative career as vice-president of Western Reserve University in Cleveland. During his five years in that post he pioneered in the development of educational television. He moved to Pittsburgh in 1955 to devote his full time to educational television as general manager and a member of the board of directors of the city's noncommercial station, WQED. It was during his administration that WQED won a Peabody Award for distinguished programming. For a time White also lectured at the University of Pittsburgh.

On October 1, 1958 White became president of the Educational Television and Radio Center, succeeding Harry K. Newburn. The center, the first of its kind, had been started in Ann Arbor, Michigan, in 1953, chiefly as a clearing house for the exchange of programs by member stations and as the focal point of a growing network of independent educational affiliates. In April 1959, the center moved its headquarters to the Coliseum Building in New York City and became known as the National Educational Television and Radio Center. Its legal and business offices and its technical and distribution facilities remained in Ann Arbor for the time being.

White helped to establish the first educational television outlet in the tri-state New York City area, including parts of New Jersey and Connecticut. Early attempts to obtain an educational television station in the region were unsuccessful until 1961. In that year, largely owing to White's efforts, some private citizens established Educational Television for the Metropolitan Area, Inc., obtaining the needed funds from the Ford Foundation and other philanthropic organizations. White, who served as secretary and board member of the group, helped to conduct the negotiations that resulted, in late 1961, in the acquisition of the New Jersey station WNTA-TV by Educational Television for the Metropolitan Area, Inc. for $6.200.000. The station, which became known as WNDT, began to operate under an educational television program in September 1962.

In its early years the National Educational Television and Radio Center had contributed to the development of educational television on a local level by co-operating with community groups in activating new stations, and by commissioning stations for the production of new shows for distribution. It had also represented local stations in their dealings with Congress and the Federal Communications Commission. In 1963 White announced that the National Educational Television and Radio Center would divest itself of all of its earlier functions except noninstructional television programming. At the same time, the organization also ended its radio activities, becoming known simply as National Educational Television (NET). It was reorganized into two program divisions, one for cultural, and the other for public affairs. The Ford Foundation announced in October 1963 that it was making available a $6,000,000 grant to NET for 1964—to be continued on a year-by-year basis thereafter—to enable NET to strengthen and expand its programming facilities.

JOHN F. WHITE

Commenting on the new limited role of NET, White told Daniel Greene of the *National Observer* (October 26, 1964): "We are out of the baby-sitting business. Our only contribution in the future will be significant programming." Noting that during its first decade the American people had generally accepted educational television on faith, he added: "In the next ten years it will have to earn its keep by offering quality programming and increased community service. We can provide the frosting, but the big job will have to be done locally." By the fall of 1964 NET had some ninety-five affiliated stations, offering such programs as bridge instruction; Japanese brush painting; concerts by Jascha Heifetz, the National Symphony Orchestra, and the Red Army Chorus; analyses of American politics, Supreme Court decisions, and Nazi war-crimes trials; discussions of Shakespeare and his works; plays by Jean Cocteau and Ivan Turgenev; and presentations of ballet, jazz sessions, and topics of scientific interest. In August 1964 the first national labor contract was concluded between National Educational Television and the American Federation of Television and Radio Artists that exempted educators appearing on NET programs from the requirement of union membership, and made cultural performers more available for educational television.

When in 1965 educational television stations in various parts of the United States were subjected to picketing, crank calls, and even bomb threats because of certain controversial programs, White declared that NET was "determined to preserve its right to take editorial positions on key issues." Addressing a meeting of NET affiliates in Boston on April 12, 1965, he said: "Some might think we were wrong in choosing a program on Cuba, or Red China, or South Vietnam, or homosexuality, or psychedelic drugs, or civil liberties, or the United Nations, but we did so choose and that was our decision. There are some issues on which it seems proper and right to take a position—to say that this is an area of danger for America, or that something needs to be done, or that we as a people need to look at this or that critically."

In early 1965 NET joined in local fund-raising efforts in behalf of Channel 13 in New York City. "We have stepped in to help and not to take over," White explained, as quoted in the New York *Herald Tribune* (February 15, 1965). "We were asked by the Channel 13 people to lend them a hand in seeking a constructive approach to their problems." Denying reports that educational television faced a financial crisis, he asserted that most NET-affiliated stations were solvent. "They could all use more money," he said, "but they are in no serious financial difficulties. The only one in real trouble is New York's." In December 1965 White announced the conclusion of a three-year agreement between NET and the Lincoln Center for the Performing Arts in New York City for the joint production, taping, and distribution of cultural programs enlisting the talents of leading playwrights, choreographers and composers.

In 1964 White's interest in international educational television had resulted in the establishment of a three-year pilot project for the exchange of cultural and educational television programs between the United States and Japan. He headed the American group working on the arrangements and became co-chairman, with CBS president Dr. Frank Stanton, of the advisory committee to the United States—Japan Television Exchange Information Center. Later, NET also concluded an exchange agreement with an Italian television producing organization, and in June 1965 White announced a similar arrangement with West Germany's Studio Hamburg-Norddeutscher Rundfunk. White was elected in October 1965 to a two-year term as chairman of the International Television Federation (Intertel), which is made up of broadcasting agencies in England, Australia, Canada, and the United States, that produce and exchange programs of international significance and common interest. In November 1965 he served as co-chairman, with Norman Cousins, of the cultural and intellectual exchange section of the White House Conference on International Cooperation. White visited the Soviet Union in early 1966, to discuss with the Minister of Culture and other officials the possibility of an American-Soviet exchange program and to negotiate for NET the right to produce programs in Soviet territory.

NET, which by mid-1967 had 117 affiliated stations, operates on an annual budget of $8,000,000 and continues to divide its activities about equally between cultural activities and public affairs. It now supplies affiliates by mail with taped and filmed programs acquired from various sources, and it produces some five hours of original programming weekly. The first live interconnected broadcast presented by NET was *State of the Union/'67*, a program on the President's State of the Union message on January 10, 1967 that included an in-depth analysis of the speech by scholars, journalists, and others. It was carried by seventy NET affiliates.

In August 1966 the Ford Foundation proposed to the Federal Communications Commission the creation of a nationwide satellite system that would finance noncommercial television with profits obtained from the relay of commercial programs, and the establishment of a nonprofit corporation for the distribution of television programs by satellite. Discussing the plan in *INCO Magazine* (Winter 1966-67), White endorsed it as "a giant step forward" for noncommercial television. In January 1967 the Carnegie Commission on Educational Television proposed the creation by Congress of a nonprofit public corporation for the direction and financing of educational television, to be supported in part by a federal excise tax on new television sets. White opposed the provisions for centralized control over programming and interconnection of stations that such a corporation might exercise, but he endorsed a proposal made by President Lyndon B. Johnson in February 1967 for the creation of a public corporation that would operate like a foundation—with authority to accept private and public funds—and would be free from federal government interference with programming. The President's proposal formed the basis of the Public Television Act of 1967, which passed the Senate and House and was signed into law by President Johnson on November 7, 1967. Also in November, White gave his strong support to the pubic Broadcast Library, a venture enabling a network of educational TV stations with a potential audience of 33,000,000 persons to present live, noncommercial programs simultaneously.

In addition to being a director of WNDT, White is a director of the American National Council for Health Education of the Public. He is a trustee of the Foreign Policy Association and of the Joint Council on Economic Education; a public member of the selecting committee for the news Fellowships of the CBS Foundation, Inc.; and a member of the broadcast advisory committee of the United States Information Agency. He also belongs to the Joint Council on Educational Broadcasting and the American Council on Education. He is a trustee of Tuxedo Park School in his home community, and of Bard College in Annandale, New York. President John F. Kennedy appointed him to the advisory committee of the National Cultural Center in 1962. White received an honorary L.H.D. degree from Lawrence College, his alma mater, in 1961. Honorary LL.D. degrees were conferred on him by Cornell College in Mount Vernon, Iowa in 1964 and by Hamilton College in Clinton, New York in 1967.

John F. White lives in Tuxedo Park, New York, with his wife, the former Joan Glasow of Fond du Lac, Wisconsin, whom he married on May 15, 1943. They have a daughter, Susan, and two sons, Michael and Christopher. White is five feet eleven inches tall, weighs 175 pounds, and has gray hair and brown eyes. For relaxation he plays golf and roots for the New York Mets. His fraternities are Delta Tau Delta, Phi Delta Kappa, Omicron Delta Kappa, and Phi Eta Sigma, and he also belongs to the Tuxedo Club, University Club, Century Club, and the Fifth Avenue Club in New York City. He is an Episcopalian. Some of his associates regard him as a perfectionist and cite as his most outstanding characteristic his "almost missionary zeal" and his ability to infuse others with his own enthusiasm.

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WHITEHEAD, (WALTER) EDWARD

May 20, 1908- British business executive
Address: b. Schweppes (USA) Ltd., 445 Park Ave., New York 10022; h. 17 E. 89th St., New York 10028

EDWARD WHITEHEAD

To most Americans the embodiment of Schweppervescence is Commander Edward Whitehead, the chairman and chief officer of Schweppes (USA) Ltd., the British beverage company. Whitehead, who earned his military title through wartime service in the Royal Navy, came to the United States in 1953 to set up an American network of bottlers and distributors of Schweppes tonic water. Persuaded to appear in the first photograph of Schweppes' advertising campaign, Whitehead made an indelible impression on the general magazine-reading public (and many converts to Schweppervescence) with his elegant beard, searching glance, spruce attire, and British bearing. As a result, he has virtually become the Schweppes trademark and a celebrity who finds himself recognized by people throughout the world. In 1962, in recognition of his contributions to Anglo-American relations, Commander Whitehead was named an Officer of the British Empire, and in 1965 he became chairman of the British Exports Marketing Advisory Committee, recently established to promote the sale of British products in the United States.

Walter Edward Whitehead was born on May 20, 1908 in Hampshire, a county in southern England, where he grew up and where he attended the local schools. In his teens, he began to suffer from arthritis, but by combining strict diet with open-air exercise—a regimen that he has kept up to this day—he maintained his health. As the result of a tobogganing accident in his youth, he came to know the eminent British physician and psychologist Dr. Edward Griffith, who became not only a close friend but an intellectual and philosophical influence on Whitehead.

In his late teens, Whitehead went to London, where he began to work for the advertising department of a small insurance firm. Soon singled out as a young man of promise, he was advancing in his career in the 1930's, but World War II was imminent. Familiar with the sea and sailing, in 1937 he joined the Royal Navy Volunteer Reserve. In 1939 he realized he would be called up for active duty, and since the moustache he had been wearing for some time would not be allowed in the Royal Navy, he grew a full beard—which was acceptable. He threw away his razor, vowing never to shave again until the British achieved victory. Inducted in late 1939 as a sub-lieutenant, Whitehead spent the first part of the war at Plymouth, England, where he was responsible for training signalmen. Later he traveled throughout Great Britain and the world, dealing with such problems of navy personnel as the selection and training of officers and the maintenance of morale.

With the end of the war, Whitehead was attached to the Admiralty in London, and feeling strongly about his many fellow officers who had volunteered for service, he persuaded his superiors to let him set up an organization to advise naval officers on the problems of adjusting to civilian life. He concerned himself with such matters as education, training, and the finding of jobs, and from time to time he worked with the Ministry of Labour. After about one year, he left the Royal Navy, with the rank of Commander, and took charge of an association supported voluntarily by British industrialists and educators that aimed at improving the training, morale, and all-round development of workers. In the course of organizing conferences and research projects, writing publicity, and making speeches, Whitehead came to know many of England's leading industrialists. Then, in 1947, he was offered a position as head of the industrial section of the economic information unit in His Majesty's Treasury. It was a nonpolitical job, dealing with the effect of the human factor on productivity, but Whitehead came to have great respect for the then Chancellor of the Exchequer, Sir Stafford Cripps. Whitehead was concerned mainly with interpreting Great Britain's economic needs to industry, and he tried to apply the "pre-battle indoctrination" technique of such wartime commanders as Field Marshal Lord Montgomery—that is, the idea that men work better when they understand what they are working for and know exactly what is expected of them.

In 1950, deciding that he was not cut out to be a bureaucrat, Whitehead went to work for Schweppes, the British beverage firm. Founded in 1794, Schweppes is a reputable British enterprise best known for its tonic water—an effervescent water with a touch of quinine. Mixed with gin, it was considered a mainstay of the British Empire, especially in the tropics. Whitehead began as its advertising manager and, among other projects, worked on a famous advertising campaign with the celebrated humorist Stephen Potter, the author of *Gamesmanship* and *Lifemanship*, for which they created a mythical British county, Schweppeshire. Whitehead went on to become the sales manager and then the overseas general manager. By 1952 he was on the board of directors of Schweppes (Overseas) Ltd., charged with expanding Schweppes' international operations. Schweppes had traditionally bottled its tonic water in Great Britain and sent it around the world, which made it an expensive commodity. Whitehead went to work setting up a worldwide network of local franchises to bottle and distribute his company's product.

To oversee the establishment of an American outlet for Schweppes, Commander Whitehead arrived in the United States in 1953. Although the tonic water had been sold in America for many years, it had been imported in bottles, and at sixty cents, was considered strictly a luxury item. It was decided to use American franchises that would import only the Schweppes essence and the "secret formula" while using local water. Whitehead made a reciprocal arrangement with PepsiCo, under which that company would bottle Schweppes in the United States, and Schweppes would bottle Pepsi-Cola in Great Britain. As an immediate result, the cost of a bottle of Schweppes plummeted to about sixteen cents, and the American consumer had to be persuaded that this was the same quality British product.

In order to create that conviction, Schweppes enlisted the services of David Ogilvy, the Scottish-born advertising executive of Ogilvy, Benson & Mather, and the wonder-worker who promoted such well-known campaigns as "the man in the Hathaway shirt." Sensing the dramatic possibilities of Whitehead's beard, Ogilvy suggested that the most effective way to insure that the home-grown Schweppes would remain a British product in the view of American consumers was to promote the image of the Englishman who was to run the operation. Ogilvy asked Whitehead to appear in the first advertisement, and although Whitehead felt it did not square with his own taste or the British way of life, he reluctantly agreed.

When, in May 1953, the first ad appeared, it showed Commander Whitehead stepping from a BOAC airplane, with the reassuring copy line, "The man from Schweppes is here." Almost overnight both the man with the beard and Schweppes tonic became conversation pieces. Whitehead was talked into carrying on the image in subsequent advertisements, and he appeared in a series of ads that established him and his product on the American scene. He always appeared as the very model of an Englishman, with copy lines such as "I claim this land for Schweppes" or "Always keep the bar in your Rolls-Royce as well stocked with Schweppes as the bar at home." The casual tone caught the public's fancy, and Whitehead's imperious bearing caught the eye. The sale of Schweppes tonic rose sharply in the United States.

Meanwhile, Commander Whitehead was a full-time working executive for Schweppes (Overseas) Ltd., and was still traveling about the world to supervise its other interests. His original assignment in the United States had been for only two years, but by this time the company realized that he had become inseparably associated with the product. Asked to stay on in America, he became president of Schweppes (USA) Ltd., and concentrated on his company's operations on the American continent north of the Equator and in Hawaii. Schweppes' sales were rising annually, and although this derived in part from its special kind of advertising, Whitehead knew that it could only be sustained by the most modern marketing techniques. The Schweppes organization therefore carried on training programs for the men who would be handling its product, from the bottling plants to the store shelves, and Whitehead traveled widely to participate in these. When he noticed that gin and tonic was becoming established as strictly a summer beverage, he appeared in ads showing him at a ski resort in winter and drinking his predictably favorite drink. When Schweppes introduced a new beverage, called Bitter Lemon, in 1961, Whitehead aided in promoting that, too. Schweppes sales increased by about 2,000 percent in the years between 1955 and 1965.

Through the Schweppes advertisements and his business contacts, Commander Whitehead became so well known that he was in constant demand for appearances on television and radio and as a speaker before civic groups. Under no obligation to mention Schweppes, he spoke out on any number of subjects that interested him. Between 1959 and 1961 he conducted a program for radio station WQXR in New York City called *This is Britain*, on which he made no allusions to his association with Schweppes, but presented his impressions of Britain and played appropriate music. Traveling back and forth over the Atlantic, Whitehead had become aware of the minor differences and misunderstandings that sometimes complicated relations between Great Britain and the United States, and interpreting the two countries to each other had become one of his hobbies.

For his efforts in improving Great Britain's image and in promoting her exports, Whitehead was named on the Queen's birthday honors list of 1962 as an Officer of the British Empire and in 1967 as a Commander of the Order of the British Empire. He has risen within the Schweppes organization to become chairman of Schweppes (Canada) Ltd. and a director of Schweppes (Overseas) Ltd. and of the parent company, Schweppes Ltd. He is also president of L. Rose & Company (America) Ltd., a subsidiary of Schweppes that deals in such products as Rose's lime juice and Chiver's marmalade. He serves as a trustee of the International Marketing Institute at Harvard and is a member of the Council of the International Marketing Programme Ltd., in London. In February 1966 he was elected to the board of directors of General Cigar Company, Inc.

For many years Commander Whitehead considered himself something of a "voice crying in the wilderness" in his efforts to convince Great Britain that if it wants to increase its exports to the United States it must modernize its marketing techniques. In

March 1965, when the British Exports Marketing Advisory Committee (BEMAC) was formed to help British companies to increase their sales in the United States, not surprisingly Commander Whitehead was named as its chairman. The appointment came at a time when the British economy was in a state of crisis, with Great Britain importing more from the United States than it exported there, and Whitehead's new position touched off much comment. "Can Commander Whitehead Save Britain?" asked the title of an article by Jaala Weingarten in *Dun's Review* (July 1965). Whitehead's first move was to issue a booklet in July 1965 that gave British businessmen suggestions on how to succeed in the American market. He was quick to point out that the British could learn a great deal about the marketing revolution from the Americans and that the Americans were generous in sharing their skills and knowledge. He advised British manufacturers to make full use of American expertise in advertising: "When you have appointed an agency, 'don't keep a dog and bark yourself.' "

Commander Whitehead's celebrity in the United States has not been without its complications. In her book, *The Beard and I* (McKay, 1965), his wife, Tommy, retails many an anecdote about the people who have come to think of her husband as their property—posing him in group photographs, or accosting him at such unlikely places as the edge of Mount Vesuvius. One of the more bizarre episodes is told by David Ogilvy in his book, *Confessions of an Advertising Man* (Atheneum, 1964). He recalls that his advertising firm received a request from a religious leader in California to borrow a picture of "the man with the beard" to use in his church's evangelistic campaign as a picture of Christ. The episode underlines Whitehead's remarks about the great risk his company ran when its used him as a trademark. "It would be so easy for me to even inadvertently fall on evil ways and disgrace myself, and you can imagine the publicity that would follow," Whitehead has said. But his image has remained without blemish, and when he once announced that he was no longer going to appear in the advertisements, such a protest arose within the Schweppes organization that Whitehead had to agree to phase himself out gradually over several years.

Edward Whitehead married his wife, Tommy, on September 14, 1940. She has a daughter, Jacqueline, by a previous marriage, and she and Whitehead have had one child, Charles, born in 1949. In *The Beard and I* she tells how she became converted to the outdoors by her husband, who enjoys riding, fox hunting, beagling, skiing, swimming, and sailing. Whitehead prefers to walk to work, although it involves striding briskly through forty blocks of New York City and running the risk of attracting the attention of many passersby. He still cuts a trim figure; his famous beard, now a graying chestnut-brown, has been insured at Lloyd's for $10,000. He is a light drinker of hard liquor and prefers his tonic water straight. In addition to their New York apartment the Whiteheads maintain a country home in Connecticut and a country retreat in England. Commander Whitehead has long been a buff of American jazz. He is reportedly working on an anthology about the sea and on a book about manners and morals in Great Britain and the United States.

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WILSON, O(WEN) MEREDITH

Sept. 21, 1909- Educator; organization official
Address: 202 Junipero Serra Blvd., Stanford, Calif. 94305

In July 1966 O. Meredith Wilson, then president of the University of Minnesota, accepted the directorship of the Center for Advanced Study in the Behavioral Sciences at Stanford, California, effective July 1, 1967. The center—which is not affiliated with Stanford University—was set up by the Ford Foundation in 1954 to serve as an intellectual oasis, free of the usual academic pressures, where scholars and scientists in a range of disciplines from sociology to biology can gather to engage in cross-fertilizing discussions of their fields. Wilson came to his new post with a distinguished record as a professor of history and a university administrator. Before becoming president of the University of Minnesota in 1960, he was for six years president of the University of Oregon.

Owen Meredith Wilson was born on September 21, 1909, in Colonia Juarez, Chihuahua, Mexico, the son of Guy Carlton and Agnes Melissa (Stevens) Wilson. He has two brothers, Guy Carlton and Woodrow S., and two sisters, Mabel (Mrs. Oakley S. Evans) and Elizabeth (Mrs. Gordon H. Sears). A third brother, D. Stevens, is deceased. His father—a descendant of Benjamin Wilson, who emigrated from England about 1665 and settled in Massachusetts—was the principal of a Mormon academy in Mexico, but revolution there in 1912 forced the Wilsons to flee to the United States. They settled in Salt Lake City, Utah, and the father became a professor of educational philosophy at Brigham Young University in nearby Provo, Utah. After graduating from Latter Day Saints High School in Salt Lake City in 1927, Wilson entered Brigham Young University as a history major. He was on the university tennis and debating teams, and he took part in extemporaneous speaking competitions, winning the Rocky Mountain Conference championship in 1934. At Brigham Young he also won the Outstanding Student Efficiency Award. After receiving the B.A. degree in 1934, Wilson attended the University of Heidelberg, Germany (1936) and the University of London's School of Economics and University College (1936-37).

When he returned to the United States in 1937, Wilson was appointed an assistant professor of his-

O. MEREDITH WILSON

tory at Brigham Young University. He remained in that post until 1942, when he became an assistant professor at the University of Utah. In the meantime he had become a doctoral candidate, specializing in American colonial history, at the University of California, Berkeley. He received his Ph.D. degree, and a Phi Beta Kappa key, in 1943.

In 1944 Wilson left the University of Utah to become an assistant professor of history at the University of Chicago. A year or two later—sources differ on the exact date—he was promoted to associate professor and associate dean of the college. He held the latter positions until 1947, when he returned to the University of Utah as professor of history and dean of the School of Arts and Sciences (the name of which was changed to University College in 1948). He served as a member of the University of Utah faculty fellowship committee for the Ford Foundation's Fund for the Advancement of Education from 1950 to 1952, when he took a leave of absence from the university to become executive associate of the Fund. In December 1952 he resigned his university posts altogether to become secretary and treasurer of the Fund.

Wilson returned to academic life in March 1954, as president of the University of Oregon. During his six years at Oregon the university's enrollment rose from 5.407 to 7,078, an honors program was developed, the faculty was significantly strengthened, the graduate school was expanded, and an Institute of Molecular Biology was established.

Wilson's appointment as chancellor of the University of Minnesota and president of its board of regents was announced in January 1960 and he assumed office in Minneapolis the following July. Among his first administrative acts were a request to the state legislature to appropriate a record sum of money for the university and the initiation of a program of reorganization of the university's departments. During his years at Minnesota, Wilson instituted a formal honors program, an aggressive recruiting campaign, and an ambitious construction program. He forged closer ties between the various segments of the faculty and between the faculty as a whole and the administration. He introduced closed-circuit television and programmed learning as aids to instruction, and he computerized the keeping of university records. He also set up a College of Biological Sciences. Above all his other achievements, perhaps, was the rapport he built up between the university and the people—especially the legislators—of Minnesota.

Wilson's years at Minnesota were not without controversy, particularly in the areas of censorship and free speech, where he generally emerged a champion of academic freedom. One instance occurred in 1962, when Ben Davis, national secretary of the Communist party, was invited to address the university's Socialist Club. The invitation brought protests from certain local patriotic groups. Defending Davis' right to speak, Wilson said, in a public statement: "We pay only lip service to freedom if only those with whom we agree are allowed a hearing." Wilson found himself in a different position in June 1965, when Mulford Q. Sibley, professor of political science at the university, was to debate Peter Wheeler Reiss, John Birch Society coordinator, on the subject of unilateral disarmament. The debate was scheduled for the day before a Minnesota Senate investigating subcommittee was to visit the campus. Lest the legislators "misperceive" the debate as an affront to the legislature, Wilson intervened to cancel the event. The American Civil Liberties Union, which had praised him for his stand on Davis, criticized him for this action.

When Wilson's decision to leave Minnesota to accept the directorship of the Center for Advanced Study in the Behavioral Sciences was announced in 1966, the editors of the university's *Alumni News* (October 1966) commented: "It is worthy of mention when a university president known as an aggressive champion of the 'egghead' . . . is known as well and as favorably by students on the campus, by coaches in the locker room, and by alumni at homecoming or constituent meetings as he is by the faculty in the academic halls."

As director of the Center for Advanced Study in the Behavioral Sciences, Wilson succeeds Ralph W. Tyler. The center, sitting on a 300-foot bluff overlooking the Pacific Ocean, is, by design, an "academic paradise." The scholars and scientists who gather there each year—a total of about fifty—are free to spend their time as they please, without the demands of classes, office hours, or even required meetings. "Behavioral sciences" is given a broad interpretation, so as to include not only sociology, psychology, anthropology, history, and political science, but also such fields as economics, business, philosophy, biology and mathematics. The guests are leaders or promising young scholars in their fields.

Typical of the breadth of Wilson's experience was his service as chairman of the commission on the rights, liberties and responsibilities of the American Indian, set up by the Fund for the Republic in 1957. The commission's report, issued in 1961, recommended that the federal government should follow a cautious policy in terminating treaties with Indian groups. Wilson is, or has been, on the American Council on Education's commission on plans and objectives in higher education, the National Defense

Education Act Committee, the task force on humanities and social studies of the Association of American Universities, various committees of the Institute of International Education, the executive committee of the Carnegie Foundation for the Advancement of Teaching, the steering committee of the State Universities Association, the panel on basic research and graduate education of the President's Science Advisory Committee, and the national council of the Atlantic Union Committee. He also is, or has been, a trustee of the Committee for Economic Development, the Educational Testing Service, and the National Opinion Research Center; a member of the United States National Commission for UNESCO, the Commission on White House Fellows, the National Advisory Council on Education of Disadvantaged Children, the advisory committee on university relations for the Agency for International Development, the White House Conference on Education, and President Johnson's Advisory Committee on Labor-Management Policy. On many of the panels and committees he has served as chairman.

Numerous articles and speeches by Wilson have appeared in the *Educational Record* and other professional journals. He has contributed essays to several books, including *Higher Education in the United States: The Economic Problems* (Harvard Univ. Press, 1960), edited by Seymour E. Harris, and *The Dynamic Role of Higher Education* (American Council on Education, 1962), edited by Raymond F. Howes.

Wilson, who has been on the board of directors of the Center for Advanced Study in the Behavioral Sciences since 1961, has a temperament well suited for guiding the kind of activity the center fosters: creative thinking across disciplinary boundaries in an atmosphere of freedom. He was described in *Time* (March 10, 1961) as a personable man with a "lively mind and a quick tongue," and in the same magazine five years later (February 11, 1966) as a "warm man with a dry humor and an analytic mind . . . an ideal moderator who manages to shape meetings . . . with a democratic touch."

O. Meredith Wilson was married in Salt Lake City, Utah on August 31, 1938 to Marian Wilson, daughter of David John Wilson, an attorney in Ogden, Utah. The Wilsons have six children: O. Meredith Jr., Constance (Mrs. David J. Bennion), Mary Ann, John, David, and Margaret. Wilson is five feet nine inches tall, weighs 176 pounds, and has hazel eyes and blond hair. His favorite recreations are golf, tennis, and fishing. He is a member of the Church of Jesus Christ of Latter Day Saints. In politics he is an independent. He is a member of the American Historical Society, the American Academy of Political and Social Sciences, the Minnesota Historical Society, the National Council of the Boy Scouts of America, and the Cosmos Club of Washington, D.C. He has received eleven honorary degrees from American colleges and universities, and in 1962 he received the Marshman S. Wattson Memorial Plaque from the Minnesota Civil Liberties Union for "outstanding contribution to civil liberties in Minnesota." His approach to education is perhaps best summed up in a statement of his quoted in *Time* (March 10, 1961): " Motivation is the most important factor in the learning process. Motivation comes from exposure to exciting people and exciting minds."

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WINCHELL, CONSTANCE M(ABEL)

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The influence of Constance M. Winchell will long be felt by scholars and researchers on Morningside Heights in New York City, where Miss Winchell was the reference librarian of the Columbia University Libraries from 1941 until she reached mandatory retirement age in 1962. Miss Winchell, who had previously worked at the University of Michigan and in the American Library in Paris, joined the reference staff at Columbia in 1925. She is known to virtually every student of library science as the author of the American Library Association's *Guide to Reference Books* (seventh and eighth editions) and its supplements. The eighth edition was published by the American Library Association in 1967.

Constance Mabel Winchell was born to Joseph E. Winchell and Inez (Bliss) Winchell at Northampton, Massachusetts on November 2, 1896. Her father, who died when she was five, was treasurer of the Prophylactic Brush Company in Florence, a suburb of Northampton. She has one living brother, E. Bliss Winchell, who is five years younger than she. An older brother, Harold, and another younger brother, Joseph Paul, are no longer living. Both were engineers. The Winchell ancestry on the American side of the Atlantic, which began with Robert Winchell in 1634, is studded with college professors, most of them in science. Miss Winchell's aunt Mabel was a librarian, first as assistant to Charles Cutter at the Forbes Library, one of the two public libraries in Northampton, and later as the public librarian in Manchester, New Hampshire, where Miss Winchell often visited her. In interviews with Elizabeth Rumics, recorded for the Oral History Research Office at Columbia University in the spring of 1963, Miss Winchell recalled that her mother often spoke vaguely of having worked in a library for a brief period.

Miss Winchell obtained her elementary education at the Vernon Street School, a Northampton public school, and she graduated from Capen School, a private girls' school, in 1914. Much of her social

CONSTANCE M. WINCHELL

life in childhood was concentrated in the Edwards Congregational Church, where she belonged to a dramatics club and a group supporting Congregational missionaries. Her social life was secondary to her reading, however. Limited to two books at each public library, she used both of the libraries in her neighborhood, the Forbes and the Clark, and during the summertime read as many as four books in three days. She also attended concerts and lectures at Smith College in Northampton. To help support the family, her mother rented rooms to Smith teachers, among others, and chaperoned Smith students. One of the roomers ran a dancing school, and Mrs. Winchell, a woman of infinite enterprise, did not fail to negotiate free dancing lessons for her daughter. Miss Winchell earned pocket money by baby-sitting, and she paid her way at Camp Aloha in Vermont one summer as a "vegetable girl," peeling potatoes and doing other kitchen chores.

When Miss Winchell's brother Harold went to the University of Michigan to study engineering, Mrs. Winchell sold the family home in Northampton and moved the family to Ann Arbor, because she was impressed with the university and could send all her children there more cheaply if they were residents of the state of Michigan. When she enrolled at the University of Michigan, Constance was persuaded to join the Kappa Alpha Theta sorority, a membership that she accepted with gratitude because, as she explained in the Columbia Oral History interviews, "I was a very shy, backward kind of girl and never could start anything myself." Miss Winchell enrolled in the general college, the College of Literature, Science, and Arts with the intention of going to library school upon graduation. In her freshman year she began working after class on the university library catalog. "I filed my way through college," she said in the Columbia University interviews. In her upper years at the university she worked at the desks of the science and engineering departmental libraries, but she found the work boring, because, for some reason, not many student and faculty scientists and engineers used the libraries at that time. "But it never entered my mind," Miss Winchell recalled in the Columbia interviews, "that I was not going to be a librarian."

Most of Miss Winchell's courses at the University of Michigan were in literature, history, and languages (French, Latin, and Greek—she had already had three years of German in high school). She also took, because they were required, courses in geology, psychology, and economics, and during the summer of 1917 she attended, because she wanted to, a summer school in library science conducted at the university by William Warner Bishop. She obtained her B.A. degree in 1918.

During the academic year following her graduation from the University of Michigan, Miss Winchell worked as librarian at Central High School in Duluth, Minnesota. At the high school she also filled in as a teacher of ancient history, a role in which she felt miserable, partly because of disciplinary problems (a difficulty she did not encounter in the library). After the year in Duluth she enrolled, at the suggestion of William Warner Bishop, in the Library School of the New York Public Library (which later merged with the New York State Library School in Albany and moved to Columbia University). The school was located on the ground floor of the New York Public Library's Central Building on 42nd Street, in the room where picture collections are now exhibited. While studying at the New York Public Library, she worked for one month in the children's room at the library's Tompkins Square branch and for another two weeks in the children's room at the Central Building. At that time she was thinking of becoming a children's librarian. "But it didn't work out that way," she said in the Columbia interviews. "Not because I didn't like it . . . but somehow it just didn't work out."

Unable to afford an optional second year at the New York Public Library school, Miss Winchell took a certificate there after one year, in 1920, and became a librarian with the United States Merchant Marine Service's lighthouse division. During World War I the American Library Association had supplied army camps with books, and after the war the books were turned over to the Merchant Marine Service and to state library extension agencies. For five months Miss Winchell traveled up and down the East Coast of the United States, establishing libraries in lighthouses.

At the invitation of William Warner Bishop, Miss Winchell joined the staff of the University of Michigan Library in the autumn of 1920. After one and a half years as a reviser in the catalog department at Ann Arbor, she became a reference assistant. In the latter post, besides answering inquiries at the desk, she clipped articles from newspapers and magazines for student use in debate or assignments and indexed the plays that were in anthologies in the library.

In the summer of 1923, Eunice Wead, who was in charge of the rare book collection at the University of Michigan, was offered a job at the American Library in Paris during a visit to the French capital. At Eunice Wead's suggestion, Miss Winchell was approached instead. She accepted the offer without hesitation, arrived in Paris in January 1924, and served as head cataloger at the American Library until July 1925.

While Miss Winchell was in France, Miss Isadore Gilbert Mudge, reference librarian at Columbia University in New York City, offered her the post of reference assistant at Columbia. Accepting the offer, Miss Winchell joined the Columbia staff on September 15, 1925. At that time the library was in the Low Memorial Library building, the classical, domed structure that now serves as the administrative and ceremonial center of the university. The present Butler Library, at first called South Hall, situated directly across the Morningside quadrangle from the Low building, was built nine years later, with a capacity for 4,000,000 books. (The volumes actually in the Columbia University Libraries' collections, at that time less than 1,500,000, have, over the years, grown to well over 3,000,000. The reference collection is, by policy, however, held to approximately 25,000 volumes.)

In the late 1920's, if a scholar needed a book that was not in his university library, his chance of obtaining it from another library was largely a matter of individual initiative and luck. Interlibrary loan was a difficult, inefficient, hit-or-miss process because there did not yet exist a comprehensive union catalog, telling where a book might be located. Miss Mudge at the Columbia reference department was one of the pioneering librarians devoted to systematizing interlibrary loans and co-operating with the Library of Congress in the development of what are now the *Union Catalog* at the Library of Congress and the *Union List of Serials*. Miss Winchell's chief assignment as a young reference assistant was to that arduous task. Miss Winchell and her colleagues not only made inquiries of other libraries when a particular book was needed, but they sent out weekly, to some ten or twelve libraries, a list of wanted titles to be checked for locations. (This might be considered a forerunner of the Union Catalog's Weekly List of Unlocated Research Books.) When they learned, through that regular means or in any other way, that a certain book was in a certain location, they put the information on a file card, and by that method they gradually accumulated a substantial catalog.

In 1930 Miss Winchell took her M.S. degree at the Columbia University School of Library Service, which had been founded four years before by the merger of the New York Public Library School and the New York State Library School. Her master's thesis was, not surprisingly, *Locating Books for Interlibrary Loan*, an essay with bibliography, which was published as a book by the H. W. Wilson Company in 1930. Miss Winchell met Halsey W. Wilson through Miss Mudge, who made her home in the community of library and publishing people that had been attracted to land that Wilson had bought in Croton Heights, New York. "Almost everybody in the teens and the twenties and thirties knew Mr. Wilson, all the librarians who went to conventions, that is," Miss Winchell recalled in the Columbia Oral History interviews. "He was not a librarian, but decided he would help librarians. I don't know what we would have done without him." She called Wilson "a very far-seeing man" who "did a great deal for the library profession when he perfected his indexing system."

Miss Winchell became assistant reference librarian at Columbia in 1933 and reference librarian in 1941. As reference librarian, she had to give much of her attention to problems of training and handling personnel. She expressed some of her convictions relating to those matters in the Columbia Oral History interviews. The view she expressed most strongly was one that she has been reiterating for years: that the PA (professional-administrative) classification system prevailing in library service is inequitable. "I don't think you can possibly say that a person who is in his second year at the desk is doing the same work or is worth as much to the library as a person who has been there five years . . . ," she said. "There should be more steps instead of fewer. Also, there should be categories for librarians who are not necessarily administrators. . . . There are a number of positions that are scholarly, bibliographical, or specialist positions and are actually more valuable to the system as a whole than many of the administrative positions; but just because this particular person does not administer, does not have a staff under him, . . . he is considered low man on the totem pole. . . . There should be two classification systems . . . one professional and one administrative, and . . . many of the professional positions should be on the same level as the administrative positions. . . . A library isn't the same as a business organization. . . . Maybe there [in business], if you're not an administrator, you are just an interchangeable part. But in a library I think there are a good many positions where specialization is more important than directing . . . assistants."

The point she made most vigorously regarding training was that library schools are not adequately preparing students for reference desks if they teach only types of reference books and not a reasonably comprehensive range of specific titles within each type. She also expressed regret that the master's essay was no longer required for the master's degree in most library schools. "I think that . . . along with training in public speaking, librarians should be trained in writing . . . [and] a certain amount of research work. . . . It makes a lot more sense to them when they are trying to help others if they have done some of it themselves." She thought library schools now concentrate so much on theory "that the practical end is sometimes lost sight of."

Perhaps Miss Winchell's most monumental achievement is her compilation of the seventh (1951) and eighth (1967) editions of the *Guide to Reference Books*, published by the American Library Association. (The preceding editions were edited by Alice B. Kroeger and Isadore Gilbert Mudge.) With its descriptive and critical annotations on major reference works in many languages and subject fields, the *Guide to Reference Books* continues to hold its own as the most comprehensive and detailed bibliography of reference books. A completely new edition, the eighth is 6 percent larger than the seventh and features a different type of arrangement.

Since 1941 Miss Winchell has also compiled the supplements that serve to keep the guide up-to-date; before that year she had helped Isadore Gilbert Mudge to compile the supplements. Four supplements appeared between the publication of the seventh and eighth editions of the *Guide to Reference Books: First Supplement, 1950-52* (1954); *Second Supplement, 1953-1955* (1956); *Third Supplement, 1956-1958* (1960); and *Fourth Supplement, 1959-June 1962* (1963).

Constance Winchell has served on the ALA council and on several ALA committees. But when interviewed by Elizabeth Rumics of the Oral History Office at Columbia in 1963, she was unable to think of any of the committees except the most recent, which was concerned with advising the H. W. Wilson Company on revision of the company's indexes, a task that she considered important because the indexes were tools "we just couldn't work without."

Constance M. Winchell is five feet six inches tall and has blue eyes. Her hair, originally blonde, is now white. She belongs to the Republican party and the Riverside Church (interdenominational) in New York City. Her favorite recreation is traveling, and since 1954 she has visited the western United States, Canada, Mexico, Guatemala, Portugal, Spain, Norway, Denmark, Ireland, England, Scotland, Greece, the Near East, and the Far East. The Reference Services Division of the American Library Association awarded Miss Winchell the Isadore Gilbert Mudge citation for distinguished contributions to reference librarianship in 1960. She has been in retirement since 1962.

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YORTY, SAM(UEL WILLIAM)

Oct. 1, 1909- Mayor of Los Angeles; lawyer
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The most colorful and controversial municipal administrator in the United States is probably Sam Yorty, the maverick Democrat who has been mayor of Los Angeles since 1961. As a California State Assemblyman (1936-40) and a United States Representative (1950-54), Yorty consistently confounded attempts to pigeonhole him politically and drew charges of "reactionary" from liberals and "left-winger" from conservatives. In 1960 he alienated Democratic leaders by endorsing Richard Nixon for President over John F. Kennedy, and when he won the Los Angeles mayoralty in 1961 it was without the support—and despite the opposition—of his own party. As mayor, he has been trying to revise the city charter and develop an up-to-date master plan for Los Angeles, the fastest growing metropolis in the United States, but his progress has been clouded by other problems, most notably the racial problem dramatized by Watts, the Negro section of Los Angeles, where rioting erupted in 1965.

Samuel William Yorty was born on October 1, 1909 in Lincoln, Nebraska to Frank Patrick Yorty, who was of Irish and pre-Revolutionary Bavarian-Swiss ancestry, and Johanna (Egan) Yorty, an Irish immigrant. Sam Yorty and his sisters, Kathleen (now Mrs. Leslie J. Seacrest) and Enid, grew up in Lincoln, where their father, formerly a farmer, drove a delivery wagon, ran a restaurant, and did contract painting. The father's earning ability was hampered by injuries suffered in a fall from a ladder and a series of other accidents. The family's precarious financial situation aggravated a rift already present between the two parents, who later separated.

In the Yorty home, where the *Democratic Text Book*, the campaign manual of the Democratic National Committee, lay next to the Bible on the living-room table and William Jennings Bryan and Woodrow Wilson were family heroes, politics was a constant subject of conversation. In a ninth-grade composition Yorty defined his vocational objective as "politician." His favorite teacher, Amy Shively Grubb, impressed him with her advice that he should think of his goal rather as "statesman." In childhood sports Yorty excelled in track, and particularly in the forty-yard dash.

To help support the family, Yorty worked from the age of eight at a succession of jobs that filled his after-school hours. From newsboy with the Lincoln *Star* he rose, at the age of thirteen, to a position handling the paper's newsstand sales and home delivery complaints. While in high school he organized Sam Yorty's Melodors, a small orchestra that played at high school proms, University of Nebraska dances, roadhouses, and fairs. After the band broke up he became a shoe salesman in a Lincoln haberdashery. In high school—where he took the college preparatory course—Yorty loved competitive sports but his work and studies left him too little time to concentrate on them.

After graduating from high school, Yorty moved to Los Angeles, where he enrolled at Southwestern University. At Southwestern he was at first a full-time student (and a member of the debating team), but his lack of funds soon forced him to change to part-time status. For more than a decade he studied prelaw and law intermittently at Southwestern, at the University of California, and at the University of California Extension.

As a young man in Los Angeles, Yorty attended meetings of the Parliament of Man, a philosophical discussion group, where he met Will Durant. In the early 1930's he flirted with Technocracy, the reform movement—then enjoying the height of its popularity because of the Depression—which advocates government by scientists and engineers and abolition of the "outmoded" money system and price structure in technologically advanced economies. Yorty was also one of the first supporters of the Townsend Plan, Dr. Francis E. Townsend's proposal for paying every citizen over sixty a pension of $200 a month.

During his first years in Los Angeles Yorty supported himself by working as a salesman and floorman in a men's clothing store. After studying abortively to become a motion-picture projectionist, he became a field agent with the Los Angeles Water and Power Department. Hoover Dam—then called Boulder Dam—was being constructed on the Colorado River, and the department was preparing to bring electric power from Lake Mead, behind the dam, to Los Angeles. Yorty's job was to go along the prospective right-of-way for the power lines and negotiate for the purchase of the property involved.

In 1933 Yorty entered politics, making speeches for Frank Shaw in the latter's successful campaign for mayor of Los Angeles. Dr. John R. Haynes, a physician-politician who was president of the Los Angeles Water and Power Commission, became Yorty's mentor and encouraged his political aspirations. Yorty first became a political candidate in 1936, when he filed for the State Assembly seat from California's sixty-fourth district. Running on the Democratic ticket, with support from remnants of Upton Sinclair's EPIC (End Poverty In California) —a movement to which he did not belong—Yorty won the election over Republican Harry Lyons, 17,791 votes to 9,564.

As a neophyte state legislator, Yorty was "full of vinegar, . . . the ablest freshman assemblyman that ever hit the floor," according to a politician of the time who was quoted by Jack Smith in the Los Angeles *Times* (June 25, 1961). Smith quoted another veteran politician as recalling that Yorty was "a zealot . . . articulate, but not glib. He had a hell of a lot of basic integrity. And he couldn't rub two nickels together."

In the Assembly, Yorty quickly established a reputation as a crusading liberal and prolific writer of legislation. He was the author of a prounion labor relations bill, an old age pension act, and proposals to liberalize the state divorce law, to authorize the replacement of horserace bookies with state-operated pari-mutuel bookmaking (with 12 percent of the profit to go to old-aged citizens), to effect chattel mortgage reform, to remove relief programs from political patronage, to sanction producer and consumer co-operatives, to create state-owned public utilities, to permit the state to drill for oil in the tidelands, to regulate farm wages and hours, to grant a mortgage moratorium for small-home owners, to control usury in interest rates and service charges, and to clear slums. He also sponsored or voted for legislation to curb strikebreaking, to limit the use of court injunctions in labor disputes, and to pardon Tom Mooney, the radical labor leader accused of involvement in a terrorist bombing.

Yorty was re-elected to the Assembly in 1938. During his second term he alienated many of his liberal supporters by sponsoring the resolution that created the California Assembly's un-American activities committee, the first such state legislative committee in the United States. Under Yorty's chairmanship, the committee exposed the presence of Communists in influential positions in the Los Angeles office of the State Relief Administration. Yorty also investigated supposed espionage on the part of Japanese aliens fishing in California waters, but was unsuccessful in pressing for their exclusion.

In 1939, while retaining his seat in the State Assembly, Yorty ran for the Los Angeles City Council but was edged out by the incumbent, John W. Baumgartner. The following year, instead of defending his seat in the Assembly, he ran for the United States Senate on a platform calling for intervention in Europe against Hitler. Running as a lone wolf, with almost no organization, he was easily defeated by Senator Hiram Johnson. With no Assembly seat to return to, he withdrew from public life and entered private law practice. He had been admitted to the California bar the year before.

SAM YORTY

In 1942 Yorty won the Democratic nomination for his old Assembly seat, but he withdrew from the legislative race to enlist in the United States Army Air Corps. After graduating from the corps' officers' training school in Miami Beach, Florida with the highest honors in his class, he served in the South Pacific as an intelligence officer. When he was discharged in 1945, he held the rank of captain.

Returning to Los Angeles in 1945, Yorty entered the mayoralty race, in which he finished sixth in a field of thirteen. He went back to his law practice, where he was at first prominent as a criminal lawyer and later as a counsel for oil companies and other corporations. In a special off-year election in 1949, he regained his seat in the California Assembly, and the following year he ran successfully for the United States House of Representatives from California's Fourteenth Congressional District. He was re-elected to Congress in 1952.

In Congress, Yorty pressed California's claim on tidelands oil and Colorado River water rights, and in national affairs he was a champion of military—and particularly Air Force—strength. He launched a vitriolic attack on Secretary of Defense Charles E. Wilson when Wilson proposed economies of $5,000,000 in the military budget, and he urged greater efforts—including the unleashing of Chiang Kai-shek—in the Korean war.

In his Los Angeles *Times* article Smith quoted the recollections of several people who knew Yorty in Washington. According to a reporter, Yorty was "an irrepressible freshman who had his say . . . whether the elders liked it or not . . . and put out a press release to make sure the folks at home heard about it." A colleague remembered him thus: "A good rough-and-tumble debater. Fast on his feet and very colorful. A great stirrer-upper who really loves a fight."

In 1954 Yorty abandoned his seat in the House to run as the Democratic candidate for the United States Senate against Republican Thomas Kuchel.

Having regained much of his union support, he led the Democratic roster in the balloting but nonetheless lost to Kuchel, 1,998,000 to 1,734,000. His loss could be partly explained by the general sweep enjoyed by the Republican ticket, under the impetus of Goodwin J. Knight's landslide gubernatorial victory. Another adverse factor was the furor over Yorty's use of his Congressional franking privilege to mail his speeches to millions of California voters during the campaign.

Expecting to be the Democratic nominee against Kuchel again in 1956, Yorty was bitter when the California Democratic Council selected Richard Richards instead, and he was humiliated when his challenge to Richards in a primary contest was rebuffed by three out of four Democratic voters. (In the election, Richards lost to Kuchel.) When Yorty next emerged from the anonymity of his law practice, in 1960, it was to endorse Republican Richard Nixon over Democrat John F. Kennedy for the Presidency. Yorty supporters have given the following reasons for the startling action, which was widely interpreted at the time as political suicide: Nixon was a Californian; Yorty was impressed with the judgments of Eleanor Roosevelt and Harry S. Truman that Kennedy was not "ready" for the Presidency; and reports from fellow Democrats led Yorty to believe that Kennedy's unlimited money had enabled him to "purchase" the Presidential nomination from under the nose of Yorty's favorite, Lyndon B. Johnson.

When Sam Yorty entered the mayoralty race in Los Angeles in 1961, not only did Democratic leaders withhold their support from him, but many secretly worked for the victory of his opponent, incumbent Mayor Norris Poulson. To compensate for the handicap, Yorty fully exploited his advantages: a personality that projected exceptionally well over television and a fluency in speaking without notes. While Poulson, particularly toward the end of the campaign, when he suffered from laryngitis, kept his public speaking to a minimum, Yorty made himself available for radio and television guest appearances at any time. Two points constantly raised by Yorty particularly impressed voters. He won the support of housewives by opposing a city ordinance that required them to separate tin cans from other rubbish, and he appealed to suburban voters, particularly those of the San Fernando Valley, his home region, and to Negroes and Mexican-Americans with his campaign against "downtown" control of the municipal government by what he called "a little ruling clique" of business leaders, newspapers, and other interests. In the voting on May 31, 1961, Yorty upset Poulson, 273,701 to 257,073.

Yorty was inaugurated as mayor on July 1, 1961, thus becoming the first Democratic chief executive of Los Angeles in forty years. Theoretically, as mayor, he lost his party affiliation, because city government in Los Angeles is nonpartisan by law. Hiram Johnson, then governor, had set up the nonpartisan system in the 1920's in an attempt to crush the big-city political machines. As mayor of America's third largest and probably the world's fastest growing city, Yorty found that he had to work within the framework of an archaic, half-century-old municipal charter, which splits the government between the mayor and a fifteen-member council in such a way that neither can exercise effective control. In addition, the mayor's authority was further diluted by a county board of supervisors. More than three hundred special districts control transportation, water supply, and air pollution, while completely independent school boards run the seventy school districts in Los Angeles County.

Despite these handicaps, Yorty was able to run up a fairly impressive record during his first term as mayor. At the beginning of the the term he replaced three of the five members of the Los Angeles Police Commission but kept on the late Chief William H. Parker. "But I want him to stop making remarks about minority groups," Yorty warned, as quoted in the New York *Times* (June 2, 1961). "We are not living in the South, and I expect the police to enforce the law fairly." Yorty's scandal-free administration lowered property taxes and brought new industry to Los Angeles. His office helped to remove obstacles to the building of the Los Angeles Music Center and to plan construction of a large convention hall.

When Yorty ran for re-election as mayor of Los Angeles in 1965, he had the support of the Los Angeles *Times* and other conservative forces that had opposed him in 1961. In the voting on April 7, 1965 he received 392,775 votes, more than the combined tally of all six of his opponents. James Roosevelt, his closest challenger, scored 247,313.

The summer following Yorty's re-election, bloody rioting erupted in Watts, a Negro ghetto in south Los Angeles, leaving thirty-four dead, more than a thousand injured, and property damage amounting to more than $40,000,000. Federal officials charged that Yorty was to blame for failing to co-operate with their plans for averting just such disturbances, and Yorty retorted that the real culprits were outside agitators and the Federal officials themselves, who raised the hopes of Negroes without fulfilling them. Yorty also included Edmund G. (Pat) Brown, then Governor of California, in the latter charge. To allegations of brutality on the part of the city police, Yorty replied that it was state police who were involved in the incidents touching off the riots, and not city police.

In June 1966 Yorty opposed Pat Brown in the Democratic primary for governor and lost. In August 1966, when Yorty appeared before a Senate subcommittee investigating big-city problems, the co-chairmen of the subcommittee, Senator Robert F. Kennedy and Senator Abraham A. Ribicoff, accused him of failing to provide leadership, particularly regarding ghetto problems. Yorty replied that the Senators failed to understand that the Los Angeles city charter did not give him authority in specific areas outside of police, recreation, fire, and sanitation. The following day, in a news conference, Yorty suggested that the investigation was politically motivated, to enhance Kennedy's chances for the Presidency. "I just got caught in a crossfire of Bobby Kennedy attempting to undermine President Lyndon Johnson," he said, as quoted in *Newsweek* (September 5, 1966).

Sam Yorty and Elizabeth ("Betts") Hensel were married on December 1, 1938. They have a son, William. The Yortys live in a hilltop home in Studio City in the San Fernando Valley. The house, formerly owned by actor Mickey Rooney, is valued at around $75,000. The sandy-haired, wiry-built mayor is five feet nine inches tall and weighs 155 pounds. Until 1961 Yorty wore a mustache. (He shaved it off because it marred his image on television.) For relaxation he swims, reads biographies, plays paddle tennis, strums the banjo, and sings. He has a strong tenor voice, and he speaks with a trace of a Nebraskan twang. The personality that he projects is that of a well-groomed and articulate extrovert who is both urbane and homespun. His constituents have had the opportunity to observe it more intimately by watching him interview guests on his local weekly television program, *The Sam Yorty Show.* Since its première in March 1967 it has successfully competed with the offerings of the major networks.

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NECROLOGY

ABRAMS, BENJAMIN Aug. 18, 1893-June 23, 1967 Retired Romanian-born business executive; founded the Emerson Radio and Phonograph Corporation in 1922 and was its board chairman and chief executive officer until 1966; helped to establish the Albert Einstein College of Medicine of Yeshiva University. See *Current Biography* (September) 1954.

Obituary

N Y Times p29 Je 24 '67

ADENAUER, KONRAD Jan. 5, 1876-Apr. 19, 1967 German statesman; Lord High Mayor of Cologne (1917-33, 1945); organized and led the Christian Democratic Union, the dominant postwar political party; first Chancellor of Federal Republic of Germany (1949-63); fostered rebuilding of industry; paid Israel $860,000,000 in war reparations (1951-65); attained Germany's independence from Allies and membership in the North Atlantic Treaty Organization (1955); promoted Western European unity and establishment of Common Market. See *Current Biography* (April) 1958.

Obituary

N Y Times p1+ Ap 20 '67

ALLEN, (ANDREW) RALPH Aug. 25,1913-Dec. 2, 1966 Canadian writer; worked as reporter, columnist, and war correspondent (received Order of the British Empire for World War II reports) for Toronto *Globe and Mail* (1938-41, 1943-44); editor in chief (1950-66) of *Maclean's Magazine;* wrote *Peace River Country* and *Ask the Name of the Lion* among other books. See *Current Biography* (July) 1958.

Obituary

N Y Times p39 D 3 '66

ALLPORT, GORDON W(ILLARD) Nov. 11, 1897-Oct. 9, 1967 Psychologist; taught at Harvard University for over thirty-five years, since 1952 as professor of psychology; author of *Personality: A Psychological Interpretation* (1937) and other books. See *Current Biography* (September) 1960.

Obituary

N Y Times p47 O 10 '67

ANGELL, SIR NORMAN Dec. 26, 1873(?)-Oct. 7, 1967 Author of many books opposing wars of conquest, including *The Great Illusion* (1910); winner of the Nobel Peace Prize (1933). See *Current Biography* (May) 1948.

Obituary

N Y Times p47 O 9 '67

ATTLEE, CLEMENT RICHARD ATTLEE, 1ST EARL Jan. 3, 1883-Oct. 8, 1967 Former leader of the British Labour party; Prime Minister and First Lord of the Treasury (1945-51); directed the development of the welfare state in Great Britain; raised to the peerage in 1955. See *Current Biography* (February) 1947.

Obituary

N Y Times p1+ O 8 '67

BABSON, ROGER W(ARD) July 6, 1875-Mar. 5, 1967 Statistician; economist; founded Babson Statistical Organization (1902) to guide stock investors, assess market trends, and predict market behavior; later established Babson Reports, Inc., to sell services in United States and Canada; founder of Babson Institute among others. See *Current Biography* (February) 1945.

Obituary

N Y Times p33 Mr 6 '67

BARDEN, GRAHAM A(RTHUR) Sept. 25, 1896-Jan. 29, 1967 United States Congressman; lawyer; conservative, Democratic Representative from third Congressional district in North Carolina (1934-61); responsible for Barden-LaFollette and George-Barden Acts; preceded Adam Clayton Powell as chairman of the House Education and Labor Committee. See *Current Biography* (September) 1949.

Obituary

N Y Times p29 Ja 30 '67

BARTON, BRUCE Aug. 5, 1886-July 5, 1967 Advertising executive; last surviving founder of Batten, Barton, Durstine & Osborn, Inc.; BBDO's board chairman until 1961; prolific writer of advertising copy, magazine articles, newspaper columns, and best-selling "uplift" books expounding his simplistic, quasi-religious philosophy of business; as a United States Representative (1937-41), was an outspoken opponent of the New Deal. See *Current Biography* (February) 1961.

Obituary

N Y Times p1+ Jl 6 '67

BELAÚNDE (Y DIEZ CANSECO), VÍCTOR ANDRÉS Dec. 15, 1883-Dec. 14, 1966 Peruvian statesman; educator; author; represented Peru at the United Nations Conference on International Organization in San Francisco (1945); chairman of the Peruvian delegation to the United Nations General Assembly (1949-66); presided over General Assembly (1959-60). See *Current Biography* (February) 1960.

Obituary

N Y Times p47 D 15 '66

BERKNER, LLOYD V(IEL) Feb. 1, 1905-June 4, 1967 Scientist; research administrator; organized the first European military assistance program under the North Atlantic Treaty; president of Associated Universities, Inc., which administers Brookhaven National Laboratory (1951-60); chairman of the Space Science Board of the National Academy of Sciences (1958-62); president of the Graduate Research Center of the Southwest, Dallas (1960-65). See *Current Biography* (September) 1949.

Obituary

N Y Times p43 Je 5 '67

BLANTON, SMILEY May 7, 1882-Oct. 30, 1966 Psychiatrist; author; head of the American Foundation of Religion and Psychiatry (1951-66), cofounded in 1937 with the Rev. Dr. Norman Vincent Peale as the Religio-Psychiatric Clinic; expounded his conviction that mental health depends upon a loving attitude in *Love or Perish* (1955). See *Current Biography* (June) 1956.

Obituary

N Y Times p35 O 31 '66

BLOCH, CLAUDE C(HARLES) July 12, 1878-Oct. 6, 1967 Admiral of the United States Navy; commandant of the 14th Naval District in Pearl Harbor at the time of the Japanese attack in 1941. See *Current Biography* (February) 1942.

Obituary

N Y Times p29 O 7 '67

BRERETON, LEWIS H(YDE) June 21, 1890-July 19, 1967 Retired United States Army Lieutenant General; one of the pioneers of American military aviation, who helped develop the technique of dive bombing; as commander of the Ninth Air Force directed the air raid on the Ploesti oil fields in Romania (1943) that destroyed one-third of Hitler's oil supply. See *Current Biography* (December) 1943.

Obituary

N Y Times p31 Jl 21 '67

BROPHY, THOMAS D'ARCY Oct. 18, 1893-July 29, 1967 Retired advertising executive; organization official; affiliated with Kenyon & Eckhardt, Inc., as vice-president (1931-37), president (1937-49), and board chairman (1949-57); a founder of the American Heritage Foundation (1947) which he served as president and (since 1955) as board chairman. See *Current Biography* (September) 1952.

Obituary

N Y Times p65 Jl 30 '67

BULLITT, WILLIAM CHRISTIAN Jan. 25, 1891-Feb. 15, 1967 American statesman and diplomat; advised President Wilson at Paris Peace Conference (1918-19); first United States Ambassador to the Soviet Union (1933-36); envoy in France (1936-40); warned that the Soviet Union posed a threat to world peace at conclusion of World War II. See *Current Biography* (July) 1940.

Obituary

N Y Times p1+ F 16 '67

BURCHFIELD, CHARLES (EPHRAIM) Apr. 9, 1893-Jan. 10, 1967 Artist; best known for water colors; painted urban scenes from 1919-43; switched to nature and the seasons in 1943; winner of Gold Medal for Painting (1960). See *Current Biography* (May) 1961.

Obituary

N Y Times p25 Ja 11 '67

BURLIUK, DAVID (DAVIDOVICH) July 22, 1882-Jan. 15, 1967 Russian-born painter; last surviving member of Germany's *Der Blaue Reiter*, one of the first modernist art movements noted for use of color and expressionism; in United States since 1922; works owned by the Whitney Museum of American Art and the Museum of Modern Art. See *Current Biography* (April) 1940.

Obituary

N Y Times p41 Ja 16 '67

CAMPBELL, DONALD (MALCOLM) Mar. 23, 1921-Jan. 4, 1967 British automobile and boat racer; in 1964 set the water speed record of 276.33 miles an hour and the land speed record of 403.1 miles an hour; killed in a 300-mile-per-hour crash of his boat *Bluebird* during an attempt to break his own record. See *Current Biography* (February) 1964.

Obituary

N Y Times p1+ Ja 5 '67

CAMPNEY, RALPH OSBORNE June 6, 1894-Oct. 6, 1967 Canadian lawyer and statesman; Liberal member of Parliament from Vancouver Centre; Solicitor General (1952-54); Minister of Defense (1954-57). See *Current Biography* (September) 1955.

Obituary

Toronto Globe and Mail p12 O 7 '67

CASTELLO BRANCO, HUMBERTO (DE ALENCAR) Sept. 20, 1900-July 18, 1967 Former president of Brazil (April 1964-March 1967); assumed presidency following military coup that toppled president João Goulart; introduced stringent austerity program to curb inflation and new constitution investing executive with far greater authority. See *Current Biography* (February) 1965.

Obituary

N Y Times p16 Jl 19 '67

COCKCROFT, SIR JOHN (DOUGLAS) May 27, 1897-Sept. 18, 1967 English nuclear scientist; first to split atom by artificial means (1932) for which he received 1951 Nobel Prize in Physics; director of the Atomic Energy Research Establishment, Harwell, England (1946-58). See *Current Biography* (November) 1948.

Obituary

N Y Times p51 S 19 '67

COMPTON, WILSON (MARTINDALE) Oct. 15, 1890-Mar. 7, 1967 United States government official; educator; secretary and general manager of National Lumber Manufacturers Association (1918-44); president of the State College of Washington (1944-51); head of International Information Administration (1952); worked for Council for Financial Aid to Education (1953-57). See *Current Biography* (April) 1952.

Obituary

N Y Times p45 Mr 8 '67

COOKE, LESLIE E(DWARD) May 22, 1908-Feb. 22, 1967 British clergyman; author; associate editor of *The Congregational Quarterly* (1946-48); secretary of the Congregational Union of England and Wales (1948-55); since 1955 associate general secretary of the World Council of Churches in charge of its Inter-church Aid and Refugee and World Service. See *Current Biography* (June) 1962.

Obituary

N Y Times p35 F 23 '67

DARWELL, JANE 1880(?)-Aug. 13, 1967 Motion picture character actress; began career in silent films and portrayed a procession of mothers, grandmothers, and housekeepers until her last appearance as the aged Bird Woman in *Mary Poppins* (1963); won Academy Award for her performance as Ma Joad in *The Grapes of Wrath* (1940). See *Current Biography* (June) 1941.

Obituary

N Y Times p39 Ag 15 '67

DAVIS, GLADYS ROCKMORE May 11, 1901-Feb. 16, 1967 American artist; painted between 600 and 700 representational works, primarily children, female nudes, and still lifes; an artist correspondent in France during World War II for *Life* magazine. See *Current Biography* (September) 1953.

Obituary

N Y Times p37 F 17 '67

DAVIS, HERBERT JOHN May 24, 1893-Mar. 28, 1967 Educator; author; professor of English at the University of Leeds (1920-22), University of Toronto (1922-37), and Cornell University (1938-40); president of Smith College (1940-49); leading authority on Jonathan Swift. See *Current Biography* (January-February) 1940.

Obituary

N Y Times p45 Mr 30 '67

DAVIS, WATSON Apr. 29, 1896-June 27, 1967 Science editor; pioneer popularizer of science; with Science Service, a news agency, served as news editor (1921-23), secretary (1923-33) and director (1933-66), and editor of the agency's weekly *Science News Letter* (1922-66). See *Current Biography* (December) 1945.

Obituary

N Y Times p45 Je 28 '67

DEBYE, PETER J(OSEPH) W(ILLIAM) Mar. 24, 1884-Nov. 2, 1966 Dutch-born American physicist; won 1936 Nobel Prize in chemistry for work with X-rays and light-scattering analysis later applied to plastics, fibers, and synthetic rubber; professor (1940-52) and professor emeritus (1952-66) of Cornell University. See *Current Biography* (July) 1963.

Obituary

N Y Times p39 N 3 '66

DEHLER, THOMAS Dec. 14, 1897-July 21, 1967 West German government official; political leader; Minister of Justice (1949-53); chairman of the Free Democratic party (1954-60); elected to the Bundestag (lower house of Parliament) continuously since 1949 and its vice-chairman since 1960. See *Current Biography* (July) 1955.

Obituary

N Y Times p26 Jl 22 '67

DEJONG, DAVID C(ORNEL) June 9, 1905-Sept. 5, 1967 Dutch-born author; drew upon his boyhood years in the Netherlands and in Grand Rapids, Michigan for his most successful novels, *Belly Fulla Straw* (1934) and *Old Haven* (1938), and his autobiography, *With a Dutch Accent* (1944). See *Current Biography* (July) 1944.

Obituary

N Y Times p44 S 6 '67

DEWHURST, J(AMES) FREDERIC Mar. 23, 1895-May 27, 1967 Economist; with the Twentieth Century Fund since 1933 as economist, executive director, economic adviser, and research director; headed the Fund team that compiled *America's Needs and Resources* (1947, updated 1955), a statistical survey of the United States economy since 1850. See *Current Biography* (January) 1948.

Obituary

N Y Times p21 My 30 '67

DIBELIUS, OTTO (FRIEDRICH KARL) May 15, 1880-Jan. 31, 1967 German prelate; Lutheran Bishop of Berlin and Brandenberg (1945-66); helped found (1949) and presided over (1949-61) the All-German Evangelical Church Council; a chairman of the World Council of Churches (1954-61); active foe of Nazis and Communists. See *Current Biography* (May) 1953.

Obituary

N Y Times p39 F 1 '67

DISNEY, WALT Dec. 5, 1901-Dec. 15, 1966 Motion Picture producer; creator of Mickey Mouse, Donald Duck, and the first feature-length cartoon, *Snow White and the Seven Dwarfs;* pioneered in mixing animation with live action, and in making films, such as *Davy Crockett,* especially for television; developed nature films with animals as stars; head of Walt Disney Productions. See *Current Biography* (April) 1952.

Obituary

N Y Times p1+ D 16 '66

DITCHY, CLAIR W(ILLIAM) Apr. 12, 1891-Aug. 1, 1967 Architect; campaigned to make architecture appreciated and understood by the public as a longtime official and president from 1953-55 of the American Institute of Architects and as the author of magazine articles. See *Current Biography* (March) 1954.

Obituary

N Y Times p33 Ag 3 '67

DROZNIAK, EDWARD Aug. 21, 1902-Nov. 1, 1966 Polish statesman; member of Polish co-operative movement (1925-61); organized (1945) and was president (1946-51, 1956-61) of the National Bank of Poland; deputy minister of finance (1947-51); president of the state commission for governmental appointments (1951-57); served as Polish ambassador to the United States (1961-66). See *Current Biography* (July) 1962.

Obituary

N Y Times p45 N 2 '66

EDDY, NELSON June 29, 1901-Mar. 6, 1967 Baritone; actor; starred with Jeanette MacDonald in eight major musicals and operettas from *Naughty Marietta* (1935) to *I Married an Angel* (1942); sang on radio, in opera, and in nightclubs. See *Current Biography* (February) 1943.

Obituary

N Y Times p41 Mr 7 '67

EHRENBURG, ILYA (GRIGORYEVICH) Jan. 27, 1891-Sept. 1, 1967 Soviet author; journalist; as news correspondent during World War II stirred the Russian people with his violently anti-Nazi reporting and his novel *The Fall of Paris;* leading exponent of Socialist Realism in the arts during the Stalin era; crusader for increased artistic and intellectual freedom in the Soviet Union since publication of his 1954 novel, *The Thaw.* See *Current Biography* (June) 1966.

Obituary

N Y Times p1+ S 2 '67

ELMAN, MISCHA Jan. 20, 1891-Apr. 5, 1967 Russian-born violinist; made his debut in Berlin at age of thirteen; first appeared in New York City with Russian Symphony Orchestra (1908); soloist with major orchestras in annual tours of Europe and America; acclaimed for his interpretations of Brahms, Beethoven, Mendelssohn, and for his vibrant "Elman tone." See *Current Biography* (October) 1945.

Obituary

N Y Times p1+ Ap 6 '67

FECHTELER, WILLIAM M(ORROW) Mar. 6, 1896-July 4, 1967 Retired United States Navy Admiral; commander of the United States Atlantic Fleet and American representative to the North Atlantic Treaty Organization planning group (1950-51); chief of Naval Operations (1951-53); member of the Joint Chiefs of Staff during the Korean War; commander in chief of Allied forces in southern Europe (1953-56). See *Current Biography* (September) 1951.

Obituary

N Y Times p41 Jl 5 '67

FOGARTY, JOHN E(DWARD) Mar. 23, 1913-Jan. 10, 1967 United States Congressman; Democratic Representative from Second Congressional District in Rhode Island (1941-67); chairman of House subcommittee on labor, health, education and welfare (1949-67); known as "Mr. Public Health" for support of extensive federal spending on medical research, public health, and mental retardation. See *Current Biography* (April) 1964.

Obituary

N Y Times p25 Ja 11 '67

FRANK, WALDO DAVID Aug. 25, 1889-Jan. 9, 1967 Author; social critic; co-founder and co-editor of the *seven arts* literary magazine (1916); hailed as a major novelist in his beloved Latin America, but generally unappreciated in the United States; wrote *Virgin Spain* (1929) and *The Death and Birth of David Markand* (1934) among other works. See *Current Biography* (November) 1940.

Obituary

N Y Times p43 Ja 10 '67

FREEDLEY, GEORGE (REYNOLDS) Sept. 5, 1904-Sept. 11, 1967 Librarian; theater historian; drama critic; organized the New York Public Library's theater collection and was its curator since 1938; secretary of the New York Drama Critics Circle. See *Current Biography* (September) 1947.

Obituary

N Y Times p47 S 12 '67

FYFE, SIR DAVID (PATRICK) MAXWELL *See* Kilmuir, David Patrick Maxwell Fyfe, 1st earl of

GARDNER, ARTHUR Feb. 21, 1889-Apr. 11, 1967 Business executive; Ambassador; first vice-president of Bundy Tubing Company, Detroit, Michigan (1929-53); Ambassador to Cuba (1953-57); urged United States support of Batista regime in the years immediately preceding the Castro takeover. See *Current Biography* (January) 1956.

Obituary

N Y Times p42 Ap 12 '67

GASSNER, JOHN (WALDHORN) Jan. 30, 1903-Apr. 2, 1967 Drama critic; educator; anthologist; playwright; author of many books including *Masters of the Drama* (1940); edited play anthologies; member of Pulitzer Prize drama jury (1957-63); taught at New School for Social Research and Columbia University among other universities before becoming Sterling Professor of Playwriting and Dramatic Literature at Yale University in 1956. See *Current Biography* (January) 1947.

Obituary

N Y Times p33+ Ap 3 '67

GIBBS, WILLIAM FRANCIS Aug. 24, 1886-Sept. 6, 1967 Naval architect; marine engineer; designer of the Liberty ships and the SS *United States*; developed speed and endurance features for Navy warships during World War II; president of Gibbs & Cox, Inc., ship designers. See *Current Biography* (April) 1944.

Obituary

N Y Times p45 S 7 '67

GILMORE, EDDY (LANIER KING) May 28, 1907-Oct. 6, 1967 Journalist; correspondent for the Associated Press, in Washington, Moscow, and London (since 1935); winner of the Pulitzer Prize for reporting on international affairs (1947). See *Current Biography* (June) 1947.

Obituary

N Y Times p30 O 7 '67

GOLLANCZ, SIR VICTOR Apr. 9, 1893-Feb. 8, 1967 British publisher and humanitarian; author; established Victor Gollancz, Ltd., publishing house (1928); founded the Left Book Club (1937) in effort to avert World War II; chairman of the Jewish Society for Human Service, the National Campaign for the Abolition of Capital Punishment among others; knighted in 1965. See *Current Biography* (October) 1963.

Obituary

N Y Times p39 F 9 '67

GORDON, CRAWFORD, JR. Dec. 26, 1914-Jan. 26, 1967 Canadian industrialist; executive of the John Inglis Co. of Toronto (1947-51) and the English Electric Co. of Canada (1948-51); coordinator of production for Canada's Department of Defense Production (1951); president and general manager of A. V. Roe, Canada, Ltd. (1951-59). See *Current Biography* (March) 1958.

Obituary

N Y Times p27 Ja 28 '67

GRISSOM, VIRGIL I(VAN) Apr. 3, 1926-Jan. 27, 1967 One of seven original astronaut trainees to join United States space program in 1959; second American in space, Project Mercury (1961); pilot of first Project Gemini flight (1965); first astronaut to maneuver a spacecraft manually from one orbital path to another; killed in flash fire aboard grounded spacecraft during simulation of the first Project Apollo flight that had been scheduled to take place in February 1967. See *Current Biography* (November) 1965.

Obituary

N Y Times p1+ Ja 28 '67

GUEVARA (SERNA), ERNESTO June 14, 1928-Oct. 8, 1967 Argentine-born revolutionary leader; popularly known as "El Che" or "Che" Guevara; active in leftist movements of several Latin American countries; Minister of Industry of Cuba in government of Fidel Castro (1961-65); was reportedly killed in Bolivia in a clash between guerrillas and Bolivian troops. See *Current Biography* (June) 1963.

Obituary

N Y Times p1+ O 11 '67

GUTHRIE, WOODY July 14, 1912-Oct. 3, 1967 Folk singer and composer; spokesman for the migrant workers of the Depression years; wrote over 1,000 songs, including "This Land is Your Land," "Union Maid," and "So Long, It's Been Good to Know You," and the autobiography *Bound for Glory* (1943). See *Current Biography* (May) 1963.

Obituary

N Y Times p47 O 4 '67

HARRIMAN, FLORENCE JAFFRAY HURST July 21, 1870-Aug. 31, 1967 Former government official; early crusader for such social reforms as women's suffrage and the abolition of child labor; Minister to Norway (1937-40); awarded Citation of Merit for Distinguished Service by President John F. Kennedy (1963). See *Current Biography* (March) 1940.

Obituary

N Y Times p28 S 1 '67

HERTER, CHRISTIAN A(RCHIBALD) Mar. 28, 1895-Dec. 30, 1966 American statesman; editor; elected to Massachusetts House of Representatives (1930-42); Congressman from (1942-52) and Governor of (1952-56) Massachusetts; Under Secretary (1957-59) and Secretary of State (1959-60); active in NATO affairs (1962); headed trade talks with European Common Market for Presidents Kennedy and Johnson. See *Current Biography* (March) 1958.

Obituary

N Y Times p1+ Ja 1 '67

HEYROVSKY, JAROSLAV Dec. 20, 1890-Mar. 27, 1967 Czechoslovakian chemist; associate professor (1922-26) and professor (1926-54) of chemistry at Charles University; directed Czechoslovak Polarographic Institute from 1950 until his death; received 1959 Nobel Prize in Chemistry for the discovery of polarography. See *Current Biography* (July) 1961.

Obituary

N Y Times p45 Mr 28 '67

HINSHELWOOD, SIR CYRIL (NORMAN) June 19, 1897-Oct. 9, 1967 British chemist; former professor of chemistry at Oxford University; won the 1956 Nobel Prize in Chemistry for researches into the mechanism of chemical reactions (jointly with Professor Nikolai N. Semenov of the Soviet Union). See *Current Biography* (April) 1957.

Obituary

N Y Times p45 O 12 '67

HOPPER, EDWARD July 22, 1882-May 15, 1967 Artist; called "the painter of loneliness"; depicted the American provincial scene in a reflective, realistic style in etchings and in such paintings as *Early Sunday Morning* and *Night Hawks*; member of the National Institute of Arts and Letters since 1944. See *Current Biography* (December) 1950.

Obituary

N Y Times p 1+ My 17 '67

HUGHES, (JAMES) LANGSTON Feb. 1, 1902-May 22, 1967 Writer; depicted Negro life in the United States with idiomatic realism in a prodigious output of poems, plays, novels, short stories, newspaper columns, television scripts, and opera librettos; expressed social criticism with a wry, folksy humor, often through the mouth of Simple (Jesse B. Semple), his most famous fictional creation. See *Current Biography* (October) 1940.

Obituary

N Y Times p 1+My 23 '67

HUMPHREYS, HARRY E(LMER), JR. Oct. 24, 1900-Sept. 3, 1967 Retired president (1949-57) and board chairman (1951-65) of Uniroyal, Inc. (formerly the United States Rubber Company). See *Current Biography* (November) 1949.

Obituary

N Y Times p21 S 4 '67

JACOBS, RANDALL Dec. 12, 1885-June 19, 1967 Retired United States Navy Vice-Admiral; assistant chief of the Bureau of Navigation (1939-41); chief of the Bureau of Naval Personnel during World War II; governor of the United States Naval Home in Philadelphia (1946-52). See *Current Biography* (August) 1942.

Obituary

N Y Times p39 Je 20 '67

JOHNSTON, VICTOR (A.) Sept. 3, 1900-Mar. 15, 1967 Politician; field director of the Republican Senatorial Campaign Committee since 1949; directed or otherwise aided campaigns of Harold Stassen, Joseph R. McCarthy, Robert A. Taft, Dwight D. Eisenhower, and Barry Goldwater. See *Current Biography* (July) 1949.

Obituary

N Y Times p47 Mr 16 '67

JUIN, ALPHONSE (PIERRE) Dec. 16, 1888-Jan. 27, 1967 French Army officer; commanded infantry units in World War I; brigadier general in World War II; affiliated with Marshall Pétain after French defeat; resident-general in Tunisia (1943) and Morocco (1947); named the last Marshal of France (1953); Commander in chief of NATO land, sea, and air forces on the central front in Europe (1953). See *Current Biography* (August) 1943.

Obituary

N Y Times p45 Ja 27 '67

KAISER, HENRY J(OHN) May 9, 1882-Aug. 24, 1967 Industrialist; built Kaiser Industries Corporation, a $2-billion organization of manufacturing, mining, engineering, construction, and real-estate enterprises; supplied nearly one-third of all American-made merchant ships during World War II; in recent years directed huge resort and residential development in Hawaii. See *Current Biography* (March) 1961.

Obituary

N Y Times p1+ Ag 25 '67

KALLAY, NICHOLAS DE 1887-Jan. 14, 1967 Hungarian statesman; Minister of Trade and Industry (1933) and Agriculture (1934); Premier of Hungary (1942-44); arrived in United States in 1951 and served on executive committee of the Hungarian National Council in Exile. See *Current Biography* (June) 1942.

Obituary

N Y Times p84 Ja 15 '67

KÁLLAY DE NAGY KÁLLÓ, MIKLOS *See* Kallay, Nicholas de

KILMUIR, DAVID PATRICK MAXWELL FYFE, 1ST EARL OF May 29, 1900-Jan. 27, 1967 British statesman; barrister; served as Solicitor General (1942), Attorney General and Privy Councilor (1945-46), and Lord Chancellor (1954-62); British Deputy Chief Prosecutor at the Nuremberg trials (1945-46); member of Conservative party. See *Current Biography* (December) 1951.

Obituary

N Y Times p27 Ja 28 '67

KIPHUTH, ROBERT J(OHN) H(ERMAN) Nov. 17, 1890-Jan. 7, 1967 Swimming coach; professor of physical education; coached Yale University's swimming team (1918-1959) to 528 dual meet victories and four collegiate championships; coached four winning United States Olympic swimming teams (1928, 1932, 1948, 1952); director of athletics at Yale (1949-59). See *Current Biography* (June) 1957.

Obituary

N Y Times p39 Ja 8 '67

KIPLINGER, W(ILLARD) M(ONROE) Jan. 8, 1891-Aug. 6, 1967 Publisher; journalist; established Kiplinger Washington Letter in 1923 to inform businessmen of economic trends emanating from Washington; founded Kiplinger Washington Editors, Inc., publishers of several other business newsletters and *Changing Times* magazine. See *Current Biography* (January) 1962.

Obituary

N Y Times p29 Ag 7 '67

KRUEGER, WALTER Jan. 26, 1881-Aug. 20, 1967 Retired United States Army General; commanded Sixth Army in the Pacific (1943-46); expert in military strategy and training of troops. See *Current Biography* (April) 1943.

Obituary

N Y Times p31 Ag 21 '67

KRUPP (VON BOHLEN UND HALBACH), ALFRED (FELIX ALWYN) Aug. 13, 1907-July 30, 1967 German industrialist; sole owner of vast Krupp coal and steel industries that supplied most of Hitler's armament; after imprisonment for war crimes, rebuilt his demolished industrial empire into the twelfth-largest in the world. See *Current Biography* (May) 1955.

Obituary

N Y Times p1+ Ag 1 '67

KUNG, H(SIANG) H(SI) Sept. 11, 1880-Aug. 15, 1967 Former Nationalist China official; Minister of Finance and governor of the Central Bank of China from 1933 to the end of World War II; concurrently held positions variously as Vice-Premier and Acting Premier; responsible for currency reform of 1935. See *Current Biography* (March) 1943.

Obituary

N Y Times p41 Ag 16 '67

KUWATLY, SHUKRI AL 1891-June 30, 1967 Syrian nationalist; known as "the father of Syrian independence" for his leadership in freeing Syria from the Turks and later from French mandate; president of Syria (1943-49, 1955-59); united Syria with Egypt in the United Arab Republic (1958); an exile in Lebanon since 1959. See *Current Biography* (May) 1956.

Obituary

N Y Times p23 Jl 1 '67

LANE, WILLIAM PRESTON, JR. May 12, 1892-Feb. 6, 1967 United States statesman; lawyer; Governor of Maryland (1946-50); introduced first sales tax during gubernatorial term; chairman of the board of the Herald-Mail Company, newspaper publishers in Hagerstown, Maryland. See *Current Biography* (June) 1949.

Obituary

N Y Times p31 F 8 '67

LAWRENCE, DAVID L(EO) June 18, 1889-Nov. 21, 1966 Democratic politician; mayor of Pittsburgh, Pennsylvania (1940-57); president of the United States Conference of Mayors (1950-52); Governor of Pennsylvania (1958-62); chairman of the President's Committee on Equal Opportunity in Housing (1962-66). See *Current Biography* (June) 1959.

Obituary

N Y Times p1+ N 22 '66

LEAR, BEN May 12, 1879-Nov. 1, 1966 United States Army General; served in Spanish-American War, World War I, and World War II; highly publicized for severe discipline of soldiers who had "yoo-hooed" at girls on a golf course (1941). See *Current Biography* (July) 1942.

Obituary

N Y Times p45 N 2 '66

LEIGH, VIVIEN Nov. 5, 1913-July 8, 1967 British actress; played wide variety of roles ranging from Shakespeare to musical comedy; won Academy Awards as Scarlett O'Hara in *Gone With the Wind* (1939), and as Blanche du Bois in *A Streetcar Named Desire* (1951); acclaimed for her Broadway and London stage portrayals of the young ruler in Shaw's *Caesar and Cleopatra* and the mature queen in Shakespeare's *Antony and Cleopatra* (1951-52). See *Current Biography* (July) 1946.

Obituary

N Y Times p1 + Jl 9 '67

LINCOLN, MURRAY D(ANFORTH) Apr. 18, 1892-Nov. 7, 1966 Humanitarian; president of Nationwide Insurance Companies of Columbus, Ohio (1925-64), Cooperative League of the United States (1941-65), and Cooperative for American Remittances to Europe (CARE, 1945-57); served on Peace Corps Advisory Council. See *Current Biography* (March) 1953.

Obituary

N Y Times p39 N 8 '66

LLOYD-GEORGE, GWILYM *See* Tenby of Bulford, Gwilym Lloyd-George, Viscount

LUCE, HENRY R(OBINSON) Apr. 3, 1898-Feb. 28, 1967 Editor and publisher; creator of the modern news magazine; founded *Time, Life, Fortune,* and *Sports Illustrated;* fostered group journalism, an idiosyncratic style of writing, pictorial reporting, and the concept of covering business as a continuing news story; penetrated many media in expanding his publishing empire. See *Current Biography* (January) 1961.

Obituary

N Y Times p1 + Mr 1 '67

LUTHULI, ALBERT JOHN 1898(?)-July 21, 1967 South African Negro leader; Zulu chieftain (1936-53); president-general of proscribed African National Congress since 1953; Nobel Peace Prize winner in 1960 for his leadership in peaceful resistance to apartheid; harassed by South African government throughout his career and exiled to a country farm since 1959. See *Current Biography* (February) 1962.

Obituary

N Y Times p1 + Jl 22 '67

McCREERY, SIR RICHARD L(OUDON) Feb. 1, 1898-Oct. 18, 1967 General of the British Army; commanded the British Eighth Army in Italy during the last months of World War II in Europe. See *Current Biography* (May) 1945.

Obituary

N Y Times p42 O 19 '67

McCULLERS, CARSON Feb. 19, 1917-Sept. 30, 1967 Author; novels include *The Heart Is a Lonely Hunter* (1940), *Reflections in a Golden Eye* (1941), *The Member of the Wedding* (1946, dramatized in 1950), and *The Ballad of the Sad Café* (1951). See *Current Biography* (September) 1940.

Obituary

N Y Times p1 + S 30 '67

MACKAY, SIR IVEN GIFFARD Apr. 7, 1882-Sept. 30, 1966 Lt. General in Australian Army; educator; headmaster of Cranbrook School (1933-37); knighted for military leadership (1941) and appointed commander in chief of World War II Australian forces; High Commissioner to India (1943-48). See *Current Biography* (April) 1941.

Obituary

N Y Times p32 O 1 '66

MACY, EDITH DEWING *See* Macy, Mrs. Edward W(arren)

MACY, MRS. EDWARD W(ARREN) (?)-July 6, 1967 Official of the Young Women's Christian Association of the United States since 1937; Y.W.C.A. president (1952-55); filled various non-profit organizational posts, including that of consultant on religious resources to the National Urban League. See *Current Biography* (December) 1952.

Obituary

N Y Times p31 Jl 7 '67

MAGRITTE, RENÉ (-FRANÇOIS-GHISLAIN) Nov. 21, 1898-Aug. 15, 1967 Belgian painter; led surrealist group in Belgium in the 1920's; continued in surrealist mode throughout career, evoking a sense of mystery in paintings filled with an iconography that included leaves, birds, lions, and men in bowler hats. See *Current Biography* (September) 1966.

Obituary

N Y Times p38 Ag 16 '67

MALINOVSKY, RODION Y(AKOVLEVICH) Nov. 22, 1898-Mar. 31, 1967 Russian statesman; member of Soviet Army during First and Second World Wars; earned rank of Marshal (1944); Soviet Minister of Defense from 1957 until his death. See *Current Biography* (March) 1944.

Obituary

N Y Times p31 Ap 1 '67

MARTIN, EDWARD Sept. 18, 1879-Mar. 19, 1967 Pennsylvania politician and military man; major general (ret.) in United States Army; served as Governor of Pennsylvania (1943-47) and Senator from Pennsylvania (1947-59); staunch Republican foe of deficit spending and Communism. See *Current Biography* (October) 1945.

Obituary

N Y Times p31 Mr 20 '67

MARTINO, GAETANO Nov. 25, 1900-July 21, 1967 Italian statesman; physiologist; educator; rector of University of Messina (1943-57); Minister of Education (1954); Foreign Minister (1954-57); helped to establish the Western European Union and the Common Market; advocate of union of all Europe; president of the Liberal party since 1961. See *Current Biography* (May) 1956.

Obituary

N Y Times p26 Jl 22 '67

MIKOLAJCZYK, STANISLAW July 18, 1901-Dec. 13, 1966 Polish statesman; headed pre-World War II Peasant Party, which favored democracy; deputy Prime Minister and Minister of the Interior in Sikorski's democratic government-in-exile (1941); Premier of Polish government-in-exile (1943-44); active in Polish exile politics since arrival in United States in 1948. See *Current Biography* (March) 1944.

Obituary

N Y Times p47 D 14 '66

MOMSEN, C(HARLES) B(OWERS) June 21, 1896-May 25, 1967 Retired Vice-Admiral, United States Navy; for his invention of the Momsen Lung, an underwater breathing device used in escapes from disabled submarines, received the Distinguished Service Medal (1933); won a Navy Cross as a submarine commander during World War II. See *Current Biography* (July) 1946.

Obituary

N Y Times p47 My 26 '67

MOREHOUSE, WARD Nov. 24, 1897(?)-Dec. 7, 1966 Drama critic and columnist; playwright; author; saw virtually every Broadway production since 1920; wrote "Broadway After Dark" for various newspaper chains (1926-66); author of several plays (among them *Gentlemen of the Press*, Broadway, 1928), motion picture scenarios, and books. See *Current Biography* (January-February) 1940.

Obituary

N Y Times p47 D 9 '66

MORGAN, SIR FREDERICK (EDGWORTH) Feb. 5, 1894-Mar. 20, 1967 Lieutenant General in British Army; chief planner of Allied invasion of Europe as deputy chief of staff to General Eisenhower during World War II; appointed chief of United Nations Relief and Rehabilitation Administration for Germany (1945); served as Britain's Controller of Atomic Energy and Atomic Weapons. See *Current Biography* (February) 1946.

Obituary

N Y Times p43 Mr 21 '67

MORGENTHAU, HENRY, JR. May 11, 1891-Feb. 6, 1967 American statesman; publisher of *American Agriculturist* (1922-33); United States Secretary of the Treasury (1934-45); chairman of various Jewish philanthropic organizations (1947-54); Hudson Valley gentleman farmer. See *Current Biography* (September) 1940.

Obituary

N Y Times p1 + F 7 '67

MOSSADEGH, MOHAMMED 1880-Mar. 5, 1967 Iranian statesman; Premier of Iran (1951-53); responsible for nationalizing Britain's oil holdings in Iran (1951); shifted continuously from exile to periods of political activity as Iran's governments changed. See *Current Biography* (May) 1951.

Obituary

N Y Times p33 Mr 6 '67

MULLER, H(ERMANN) J(OSEPH) Dec. 21, 1890-Apr. 5, 1967 Geneticist; educator; author; published *Out of the Night; A Biologist's View of the Future* (1935); Nobel Award winner (1946) for discovery that radiation produces mutations; repeatedly warned against danger of nuclear war to human evolution; associated with University of Indiana since 1945. See *Current Biography* (February) 1947.

Obituary

N Y Times p39 Ap 6 '67

MUNI, PAUL Sept. 22, 1895-Aug. 25, 1967 Actor; acclaimed for his biographical roles in such motion pictures as *The Story of Louis Pasteur* (for which he won 1936 Academy Award), *The Life of Émile Zola*, and *Juárez;* winner of Antoinette Perry Award in 1956 for his Broadway portrayal of Clarence Darrow in *Inherit the Wind*. See *Current Biography* (January) 1944.

Obituary

N Y Times p1 + Ag 26 '67

MURRAY, JOHN COURTNEY Sept. 12, 1907-Aug. 16, 1967 Jesuit theologian; leader of liberal American Roman Catholicism; theology professor at Woodstock College, Maryland since 1936; credited with major authorship of the decree favoring religious liberty passed by Vatican II; director of the John LaFarge Institute, New York, since 1966. See *Current Biography* (May) 1961.

Obituary

N Y Times p37 Ag 17 '67

MUSTE, A(BRAHAM) J(OHANNES) Jan. 8, 1885-Feb. 11, 1967 Protestant clergyman; pacifist; national chairman (1926-29) and executive secretary (1940-53) of Fellowship of Reconciliation; since 1957 national chairman of the Committee for Nonviolent Action; organized various Walks for Peace. See *Current Biography* (October) 1965.

Obituary

N Y Times p92 F 12 '67

NEWCOMER, FRANCIS K(OSIER) Sept. 14, 1889-Aug. 16, 1967 Retired United States Army Brigadier General; appointed chief engineer for maintenance of the Panama Canal (1944); Governor of the Panama Canal Zone (1948-52). See *Current Biography* (March) 1950.

Obituary

N Y Times p37 Ag 17 '67

O'KELLY, SEAN T(HOMAS) Aug. 25, 1882-Nov. 23, 1966 Irish statesman; journalist; one of the revolutionary founders of the Republic of Eire; helped plan the Easter Week Rebellion (1916); Minister of Education (1939) and Finance (1939-45); served as president of Ireland (1945-59). See *Current Biography* (July) 1948.

Obituary

N Y Times p35 N 24 '66

OPPENHEIMER, J(ULIUS) ROBERT Apr. 22, 1904- Feb. 18, 1967 Nuclear physicist; educator; affiliated with physics departments of University of California and California Institute of Technology (1929-47); dubbed "father of atom bomb" as director of Los Alamos (1943-45); governmental adviser on use, control, and development of bomb (1945-47); chairman of general advisory committee to Atomic Energy Commission (1947-52); declared a security risk and barred from government secrets by AEC for previous Communist affiliations (1954); recipient of AEC's Fermi Award for contributions to theoretical physics and administrative leadership (1963); director of Princeton University's Institute for Advanced Studies (1947-66). See *Current Biography* (April) 1964.

Obituary

N Y Times p1+ F 19 '67

ORSBORN, ALBERT (WILLIAM THOMAS) Sept. 4, 1886-Feb. 4, 1967 British humanitarian; street-corner preacher in London; General of the International Salvation Army (1946-54); wrote over 250 songs and hymns. See *Current Biography* (November) 1946.

Obituary

N Y Times p89 F 5 '67

PAI TSUNG-HSI 1893-Dec. 2, 1966 General in Chinese Nationalist Army; leader, with General Li Tsung-Jen, of Kwangsi military clique in Nationalist Army (1924-36); often criticized Chiang Kai-Shek, but served as his defense minister and field commander in 1947; vice-chairman of the Military Advisory Committee in Taiwan at death. See *Current Biography* (November) 1942.

Obituary

N Y Times p41 D 9 '66

PETERSON, VIRGILIA May 16, 1904-Dec. 24, 1966 Writer; critic; moderated *The Author Meets the Critics* TV program (1952-55); broadcast *Books in Profile* radio program (1956); book reviewer for New York *Herald Tribune* and New York *Times;* author of best-selling *Polish Profile* (1940) among other books. See *Current Biography* (December) 1953.

Obituary

N Y Times p32 D 27 '66

PINCUS, GREGORY (GOODWIN) Apr. 9, 1903-Aug. 22, 1967 Biologist; co-director of the Worcester Foundation for Experimental Biology since 1944; one of the developers in the 1950's of the progestin birth-control pill, believed 100 percent effective and now used by nearly one-fifth of all American women of childbearing age. See *Current Biography* (May) 1966.

Obituary

N Y Times p45 Ag 23 '67

PINKERTON, KATHRENE SUTHERLAND June 9, 1887-Sept. 6, 1967 Author; wrote *Wilderness Wife* (1939) and other high-spirited stories for children and adults based on her adventures as a modern-day pioneer in the Canadian North Woods. See *Current Biography* (January-February) 1940.

Obituary

N Y Times p45 S 7 '67

PRADO, MANUEL *See* Prado Ugarteche, Manuel

PRADO UGARTECHE, MANUEL Apr. 21, 1889-Aug. 14, 1967 Twice President of Peru; brought Peru into World War II on the side of the Allies during his first term (1939-45); ousted from second term (1956-62) by military junta. See *Current Biography* (June) 1942.

Obituary

N Y Times p39 Ag 15 '67

RAINS, CLAUDE Nov. 10, 1889-May 30, 1967 British-born American actor; received Academy Award nominations for his roles in the films *Mr. Smith Goes to Washington, Casablanca, Mr. Skeffington,* and *Notorious*; cited as best Broadway actor of 1951 by the New York Drama Critics Circle for his portrayal of the old Bolshevik in *Darkness at Noon.* See *Current Biography* (November) 1949.

Obituary

N Y Times p43 My 31 '67

RANDALL, CLARENCE B(ELDEN) Mar. 5, 1891-Aug. 4, 1967 Industrialist; government adviser; president of Inland Steel Company (1949-53), board chairman (1953-56); chosen spokesman by the nation's ninety-two steel companies to publicly protest President Truman's seizure of the industry in April 1952; held advisory positions under Presidents Truman, Eisenhower, and Kennedy. See *Current Biography* (June) 1952.

Obituary

N Y Times p1 + Ag 6 '67

RANDOLPH, WOODRUFF Jan. 31, 1892-Oct. 24, 1966 Labor union official; served as secretary-treasurer (1928-44) and president (1944-58) of the International Typographical Union. See *Current Biography* (May) 1948.

Obituary

N Y Times p47 O 26 '66

RATHBONE, BASIL June 13, 1892-July 21, 1967 British actor; performed extensively in Broadway productions and Hollywood motion pictures for over forty years, but his chief fame arose from his portrayal of Sherlock Holmes in sixteen movies and on a radio serial during the early 1940's. See *Current Biography* (March) 1951.

Obituary

N Y Times p1 + Jl 22 '67

REA, GARDNER Aug. 12, 1892-Dec. 28, 1966 Cartoonist; one of original contributors to the *New Yorker* magazine; known for wiggly lines, minimal detail, and a single blacked-in shape in each cartoon; famous for line "Does Gimbels tell Macy's?" which appeared under drawing of two street vendors. See *Current Biography* (May) 1946.

Obituary

N Y Times p31 D 29 '66

RICE, ELMER (LEOPOLD) Sept. 28, 1892-May 8, 1967 Playwright; wrote dramas of social significance that were, in their day, considered boldly experimental in form; best known for *Street Scene*, which won the Pulitzer Prize (1929); founder-member of the Playwrights Producing Company (1938); in addition to his plays, he wrote novels, short stories, motion picture and television scripts, and an autobiography, *Minority Report* (1963). See *Current Biography* (April) 1943.

Obituary

N Y Times p 1 + My 9 '67

RICE, PAUL NORTH Feb. 9, 1888-Apr. 16, 1967 Librarian; headed reference department of the New York Public Library (1937-53); president of the American Library Association (1947-48); librarian emeritus of Wesleyan College since 1956. See *Current Biography* (November) 1947.

Obituary

N Y Times p41 Ap 18 '67

RITTER, JOSEPH ELMER, CARDINAL July 20, 1892-June 10, 1967 Roman Catholic Archbishop of St. Louis since 1946; champion of civil rights, religious liberty, and progressive reforms in American Catholicism; first Archbishop of Indianapolis (1944-46); named to the College of Cardinals (1960); a leader of the liberal forces at Vatican Council II. See *Current Biography* (December) 1964.

Obituary

N Y Times p1 + Je 11 '67

RUDKIN, MRS. HENRY ALBERT *See* Rudkin, Margaret (Fogarty)

RUDKIN, MARGARET (FOGARTY) Sept. 14, 1897-June 1, 1967 Bakery executive; founded Pepperidge Farm, Inc. (1937), makers of high-quality, home-style bread and bakery products; author of *The Margaret Rudkin Pepperidge Farm Cookbook* (1963). See *Current Biography* (September) 1959.

Obituary

N Y Times p41 Je 2 '67

SANDBURG, CARL (AUGUST) Jan. 6, 1878-July 22, 1967 Poet; biographer; folklorist; Pulitzer Prize winner in 1940 for the last four volumes (*The War Years*) of his monumental six-volume biography of Abraham Lincoln; celebrated the common folk of America from their frontier origins to their lives in the great industrial cities in such free-verse poems as "Chicago" and *The People, Yes*; won second Pulitzer Prize (1951) for his *Complete Poems*; compiled, annotated, and performed folk songs. See *Current Biography* (December) 1963.

Obituary

N Y Times p1 + Jl 23 '67

SCHÄFFER, FRITZ May 12, 1888-Mar. 29, 1967 German statesman; lawyer; led Bavarian People's party (1929-33); Finance Minister of Bavaria (1931-33); West German Finance Minister (1949-57); advocated a money economy rather than a production economy. See *Current Biography* (March) 1953.

Obituary

N Y Times p40 Mr 30 '67

SCHRICKER, HENRY F(REDERICK) Aug. 30, 1883-Dec. 28, 1966 Politician; served as lieutenant governor of Indiana (1936-40); only man in Indiana history to be elected twice as governor (1940-44, 1949-53); a "conservative Democrat" during a strongly Republican era in his state. See *Current Biography* (September) 1950.

Obituary

N Y Times p31 D 29 '66

SEVITZKY, FABIEN Sept. 30, 1893-Feb. 2, 1967 Russian-born conductor; founded and conducted Philadelphia Chamber String Sinfonietta (1925); conductor of Indianapolis Symphony Orchestra (1937-55); since 1955 conductor of Greater Miami Philharmonic Society, which he also founded; champion of American composers. See *Current Biography* (July) 1946.

Obituary

N Y Times p88 F 5 '67

SHIPLEY, RUTH B(IELASKI) 1885-Nov. 3, 1966 Civil servant; headed State Department's Passport Division (1928-55); accused by critics of denying passports arbitrarily (1950's), though supporters claimed she battled Communism and subversion. See *Current Biography* (December) 1947.

Obituary

N Y Times p31 N 5 '66

SIMONSON, LEE June 26, 1888-Jan. 23, 1967 Set designer; writer; a founder (1919) and member of the board (1919-40) of the Theatre Guild; designed costumes and settings for plays, operas, and ballets; editor of *Creative Art* (1927-28); wrote *The Stage Is Set* among other works; hailed as a major revolutionary force in American scenic design. See *Current Biography* (November) 1947.

Obituary

N Y Times p28 Ja 24 '67

SMITH, H. ALEXANDER Jan. 30, 1880-Oct. 27, 1966 Statesman; educator; lawyer; affiliated with Princeton University (1919-30); treasurer (1934-40) and chairman (1940-43) of New Jersey State Republican Committee; Senator from New Jersey (1944-59). See *Current Biography* (April) 1948.

Obituary

N Y Times p41 O 28 '66

SMITH, HOLLAND M(CTYEIRE) Apr. 20, 1882-Jan. 12, 1967 United States Marine officer; called "father of modern amphibious warfare"; leader of Marine invasion of Tarawa (1943), Saipan (1944), and Iwo Jima (1945); retired as third Marine ever to receive rank of full general (1946). See *Current Biography* (April) 1945.

Obituary

N Y Times p23 Ja 13 '67

STACE, W(ALTER) T(ERENCE) Nov. 17, 1886-Aug. 2, 1967 Philosopher; author of ten books, including *The Philosophy of Hegel* (1924), *The Destiny of Western Man* (1952)—a defense of democracy against fascism—and *Time and Eternity* (1952)—an attempt to reconcile naturalism with religious experience; taught at Princeton University (1932-55). See *Current Biography* (April) 1961.

Obituary

N Y Times p21 Ag 5 '67

SWALLOW, ALAN Feb. 11, 1915-Nov. 27, 1966 Publisher; teacher; assistant (1946-48) and associate (1948-54) professor of English at the University of Denver; founder and owner (1954-66) of Alan Swallow, Publisher, and Sage Books; wrote poetry and edited magazines. See *Current Biography* (February) 1963.

Obituary

N Y Times p39 N 28 '66

TEDDER, SIR ARTHUR WILLIAM *See* Tedder, Arthur William Tedder, 1st Baron

TEDDER, ARTHUR WILLIAM TEDDER, 1ST BARON July 11, 1890-June 3, 1967 Retired Royal Air Force officer; university administrator; business executive; commanded the Mediterranean Allied Air Command during World War II; chief of the British Air Staff (1946-50); chancellor of Cambridge University; headed Standard-Triumph International, Ltd. See *Current Biography* (January) 1943.

Obituary

N Y Times p86 Je 4 '67

TENBY OF BULFORD, GWILYM LLOYD-GEORGE, VISCOUNT Dec. 4, 1894-Feb. 14, 1967 British statesman; served in the House of Commons (1922-24, 1929-50, 1951-57); Minister of Fuel and Power (1942-45); Minister of Food (1951-54); Home Secretary and Minister for Welsh Affairs (1955-57). See *Current Biography* (November) 1952.

Obituary

N Y Times p45 F 15 '67

THOMAS, R(OLLAND) J(AY) June 9, 1900-Apr. 18, 1967 Labor union leader; organizer and president of the United Automobile Workers of America, CIO (1939-46); assisted George Meany, president of the AFL-CIO (1955-63); since 1963 a troubleshooter for the AFL-CIO. See *Current Biography* (November) 1942.

Obituary

N Y Times p45 Ap 19 '67

TIEN, THOMAS, CARDINAL Oct. 28, 1890-July 24, 1967 Roman Catholic prelate; in 1946 elected to the College of Cardinals as the first representative from China and appointed the first Archbishop of Peking; had lived in the United States and Taiwan in exile since 1949. See *Current Biography* (May) 1946.

Obituary

N Y Times p28 Jl 24 '67

TOLISCHUS, OTTO DAVID Nov. 20, 1890-Feb. 24, 1967 German-born journalist; affiliated with New York *Times* (1933-64); covered Nazi Germany's thrusts in Europe and rise of Japanese militarism in the Far East; winner of 1940 Pulitzer Prize for distinguished foreign correspondence. See *Current Biography* (January-June) 1940.

Obituary

N Y Times p27 F 2 '67

TRACY, SPENCER Apr. 5, 1900-June 10, 1967 Motion picture actor; one of Hollywood's top box-office draws for over thirty years; best-known for his portrayals of rugged men pitted against great odds in such films as *Bad Day at Black Rock* (1955) and *The Old Man and the Sea* (1958); Academy Award winner for his roles as the Portuguese fisherman in *Captains Courageous* (1937) and as Father Flanagan in *Boys' Town* (1938). See *Current Biography* (April) 1943.

Obituary

N Y Times p1 + Je 11 '67

USMAN ALI, NIZAM OF HYDERABAD Apr. 6, 1886-Feb. 24, 1967 Absolute ruler of Hyderabad (1911-1948); led country to peak of prosperity before World War II; remained formal head of state (1948-56) after it was forced to become part of newly independent India; noted for personal wealth and frugality. See *Current Biography* (October) 1948.

Obituary

N Y Times p1 + F 25 '67

VALLETTA, VITTORIO July 28, 1883-Aug. 9, 1967 Italian industrialist; in 1920 joined FIAT, S.P.A. and as board chairman and managing director since 1945 built it into one of the world's ten largest enterprises outside of the United States, manufacturing steel, trucks, aircraft, automobiles, and other products; became honorary board chairman in April 1966. See *Current Biography* (July) 1967.

Obituary

N Y Times p31 Ag 11 '67

VAN DOREN, IRITA Mar. 16, 1891-Dec. 18, 1966 Literary figure; editor (1926-63) and editor emeritus (1963-66) of books for the New York *Herald Tribune's* Sunday review of books; an intimate of eminent American and British writers; literary consultant to William Morrow & Co., publishers (1963-66). See *Current Biography* (September) 1941.

Obituary

N Y Times p37 D 19 '66

VANIER, GEORGE PHILIAS Apr. 23, 1888-Mar. 5, 1967 Canadian soldier, diplomat, and statesman; Major General in Canadian army; minister to Allied governments in exile in London during World War II; Ambassador to France (1944-54); served as Governor-General of Canada since 1959, first Roman Catholic to occupy that post. See *Current Biography* (January) 1960.

Obituary

N Y Times p33 Mr 6 '67

VAUGHAN, GUY W(ARNER) Aug. 15, 1884-Nov. 21, 1966 Aviation expert; president and chairman of the board of Curtiss-Wright Corporation (1935-49); a pioneer in applying standardization and mass production techniques to the aviation industry. See *Current Biography* (December) 1948.

Obituary

N Y Times p41 N 22 '66

WHITE, EDWARD H(IGGINS), 2D Nov. 14, 1930-Jan. 27, 1967 Astronaut; one of nine pilots selected to join seven original astronauts in 1962; first American to emerge from an orbiting spacecraft, and first man to control his movements while floating in space (1965); killed in flash fire aboard grounded spacecraft during simulation of the first Project Apollo flight that had been scheduled to take place in February 1967. See *Current Biography* (November) 1965.

Obituary

N Y Times p1 + Ja 28 '67

WHITE, WILLIAM Feb. 3, 1897-Apr. 6, 1967 Railroad executive; affiliated with Erie Railroad (1913-38); executive of Virginian Railway (1938-40); headed Delaware, Lackawanna and Western Railroad (1941-52), New York Central Railway System (1952-54), Delaware and Hudson Railroad (1960 to death), Erie-Lackawanna Railroad (1963 to death). See *Current Biography* (January) 1953.

Obituary

N Y Times p34 Ap 7 '67

WICKARD, CLAUDE RAYMOND Feb. 28, 1893-Apr. 29, 1967 Government official; Democratic party leader; farmer; Secretary of Agriculture (1940-45); headed Rural Electrification Administration (1945-53); chairman of Democratic party's farm policy subcommittee; Democratic candidate for United States Senate from Indiana (1956). See *Current Biography* (October) 1940.

Obituary

N Y Times p87 Ap 30 '67

WILLIAMS, TOM *See* Williams of Barnburgh, Thomas Williams, Baron

WILLIAMS OF BARNBURGH, THOMAS WILLIAMS, BARON Mar. 18, 1888-Mar. 29, 1967 British statesman; Member of Parliament from the Labour party (1922-59); affiliated with Ministry of Agriculture (1924, 1940-45) and Ministry of Labour (1929-31); Minister of Agriculture and Fisheries (1945-51). See *Current Biography* (April) 1946.

Obituary

N Y Times p37 Mr 31 '67

ZORACH, WILLIAM Feb. 28, 1887-Nov. 15, 1966 Lithuanian-born American artist; exhibited "wildly modern" paintings in Armory Show of 1913; his sculpture, however, was considered objective in an, era of abstract art; creator of *Mother and Child* sculpture now in the Metropolitan Museum of Art. See *Current Biography* (February) 1963.

Obituary

N Y Times p47 N 17 '66

BIOGRAPHICAL REFERENCES

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Middle East and North Africa, 1965-66
More Junior Authors (1963)

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Vem och Vad, 1948

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Who is Who in Music (1951)
Who Knows—and What (1954)
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PERIODICALS AND NEWSPAPERS CONSULTED

ALA Bul—American Library Association Bulletin
Am Artist—American Artist
Am Assn Univ Women J—Journal of the American Association of University Women
Am Bar Assn J—American Bar Association Journal
Am Hist R—American Historical Review
Am Pol Sci R—American Political Science Review
Am Scholar—American Scholar
Am Sociol R—American Sociological Review
Am W—American Weekly (discontinued)
America—America
Américas—Américas (incorporating Bul Pan Am Union)
Ann Am Acad—Annals of the American Academy of Political and Social Science
Arch Forum—Architectural Forum, The Magazine of Building
Arch Rec—Architectural Record
Archaeology—Archaeology: A Magazine Dealing with the Antiquity of the World
Art N—Art News
Arts—Arts
Arts & Arch—Arts & Architecture
Atlan—Atlantic Monthly
Aviation W—Aviation Week and Space Technology

Barrons—Barron's
Bet Hom & Gard—Better Homes and Gardens
Book-of-the-Month Club N—Book-of-the-Month Club News
Book W—Book Week
Bsns W—Business Week
Bul Atomic Sci—Bulletin of the Atomic Scientists

Can Hist R—Canadian Historical Review
Cath World—Catholic World
Chem & Eng N—Chemical and Engineering News
Christian Cent—Christian Century
Christian Sci Mon—Christian Science Monitor
Colliers—Collier's (discontinued)
Commonweal—Commonweal
Cong Digest—Congressional Digest
Cong Q—Congressional Quarterly Weekly Report
Coronet—Coronet
Cosmop—Cosmopolitan
Cue—Cue
Cur Hist—Current History

Dance Mag—Dance Magazine

Ebony—Ebony
Ed—Education
Ed & Pub—Editor & Publisher
Ed Res Reports—Editorial Research Reports
Encounter—Encounter
Esquire—Esquire
Etude—Etude (discontinued)

Facts on File—Facts on File
For Affairs—Foreign Affairs
For Policy Bul—Foreign Policy Bulletin
Forbes—Forbes
Fortune—Fortune

Guardian—Guardian (formerly Manchester Guardian)
Gen Army—Generals of the Army and the Air Force and Admirals of the Navy (discontinued)
Good H—Good Housekeeping

Harper—Harper's Magazine
Hi Fi—High Fidelity; The Magazine for Music Listeners
Hi-Fi/Stereo R—Hi-Fi/Stereo Review
Holiday—Holiday
House & Gard—House & Garden

Illus Lond N—Illustrated London News

J Am Med Assn—Journal of the American Medical Association

Ladies Home J—Ladies' Home Journal
Lib J—Library Journal
Life—Life
London Observer—London Observer
Look—Look

McCalls—McCall's
Macleans Mag—Maclean's Magazine
Mag Wall St—Magazine of Wall Street and Business Analyst
Mlle—Mademoiselle
Mus Am—Musical America
Mus Courier—Musical Courier (discontinued)
Mus Mod Art—Museum of Modern Art Bulletin

NEA J—Journal of the National Education Association
N Y Herald Tribune—New York Herald Tribune (discontinued)
N Y Herald Tribune Bk R—New York Herald Tribune Book Review (discontinued)
N Y Post—New York Post
N Y Rev of Books—New York Review of Books
N Y Sunday News—New York Sunday News
N Y Times—New York Times
N Y Times Bk R—New York Times Book Review
N Y Times Mag—New York Times Magazine
N Y World-Telegram—New York World-Telegram and Sun (discontinued)
N Y World Journal Tribune—New York World Journal Tribune (discontinued)
Nat Geog Mag—National Geographic Magazine

Nat Observer—National Observer
Nation—The Nation
Nations Bsns—Nation's Business
Nature—Nature
New Engl Q—New England Quarterly
New Repub—New Republic
New Statems—New Statesman
New Yorker—New Yorker
Newsday—Newsday
Newsweek—Newsweek

Opera N—Opera News

Pol Sci Q—Political Science Quarterly
Pop Mech—Popular Mechanics Magazine
Pop Phot—Popular Photography
Pop Sci—Popular Science Monthly
Ptr Ink—Printers' Ink
Pub W—Publishers' Weekly

Read Digest—Reader's Digest
Reporter—The Reporter
Rotarian—Rotarian

Sat Eve Post—Saturday Evening Post
Sat Night—Saturday Night
Sat R—Saturday Review
Sch & Soc—School and Society
Sci Am—Scientific American
Sci Mo—Scientific Monthly (combined with Science)
Sci N L—Science News Letter
Science—Science (incorporaitng Sci Mo)
Show—Show (discontinued)
Show Bsns Illus—Show Business Illustrated (discontinued)
Spec—Spectator
Sport—Sport
Sports Illus—Sports Illustrated
Sr Schol—Senior Scholastic

Theatre Arts—Theatre Arts (discontinued)
This Week—This Week Magazine
Time—Time
Times Lit Sup—London Times Literary Supplement
Toronto Globe and Mail—Toronto Globe and Mail
Travel—Travel

U N Rev—United Nations Review
U S Dept State Bul—United States Department of State Bulletin
U S News—U.S. News & World Report

Variety—Variety
Vital Speeches—Vital Speeches of the Day
Vogue—Vogue

Washington (D.C.) Post—Washington Post
Wilson Lib Bul—Wilson Library Bulletin

Yale R—Yale Review

CLASSIFICATION BY PROFESSION—1967

ADVERTISING
Bernbach, William
Wells, Mary
Whitehead, Edward

ARCHAEOLOGY
Hanfmann, George M. A.
Rainey, Froelich

ART
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Goodrich, Lloyd
Hanfmann, George M. A.
Hoving, Thomas P.F.
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Lea, Clarence F(rederick) obit Sep 64
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Lear, William P(owell) Jul 66
Leathers, Frederick James Leathers, 1st Viscount obit May 65
Lebrun, (Fede)rico obit Jul 64
Le Corbusier obit Nov 65
Lecuona, Ernesto obit Jan 64
Lederle, John W(illiam) Feb 61
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Lehman, Herbert H(enry) obit Jan 64
Lehmann, Inge Nov 62
Lehmann-Haupt, Hellmut E(mil) Mar 61
Lehrbas, Lloyd (Allan) obit Jan 65
Leigh, Robert D(evore) obit Mar 61

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Leighton, Robert B(enjamin) Jul 66
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Lemmonier, André (Georges) obit Jul 63
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Lequerica y Erquiza, José Félix de obit Jul 63
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Lichtenberger, Arthur (Carl), Bishop Apr 61
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Lincoln, Murray D(anforth) obit Jan 67
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Loutfi, Omar obit Jul 63
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Lurçat, Jean obit Feb 66
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McClintic, Guthrie obit Jan 62
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McConnell, F(owler) B(eery) obit Feb 62
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McDevitt, James L(awrence) obit May 63
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McDonald, David L(amar) Nov 63
McDonald, James G(rover) obit Dec 64
McDowell, Roddy Apr 61
McGee, (Doctor) Frank Jun 64
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McGranery, James P(atrick) obit Feb 63
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MacInnes, Helen (Clark) Nov 67
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Mackay, Sir Iven Giffard obit Jan 67
McKeen, John E(lmer) Jun 61
McKenna, F(rancis) E(ugene) May 66
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Melcher, Frederic G(ershom) obit Apr 63
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Mellon, William Larimer, Jr. Jun 65
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Merrick, David Jan 61
Merry del Val, Alfonso, 2d Marquis de Nov 65
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Miller, William E(dward) Feb 62
Mills, Frederick C(ecil) obit Apr 64
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Minton, Sherman obit May 65
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Mitropoulos, Dmitri obit Jan 61
Mobutu, Joseph D(ésiré) Sep 66
Moffo, Anna May 61
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Nazimuddin, Khwaja obit Dec 64
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Pevsner, Antoine obit Jun 62
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Phillips, Morgan (Walter) obit Feb 63
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Reynolds, John W. (Jr.) Apr 64
Reynolds, Quentin (James) obit Apr 65
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